TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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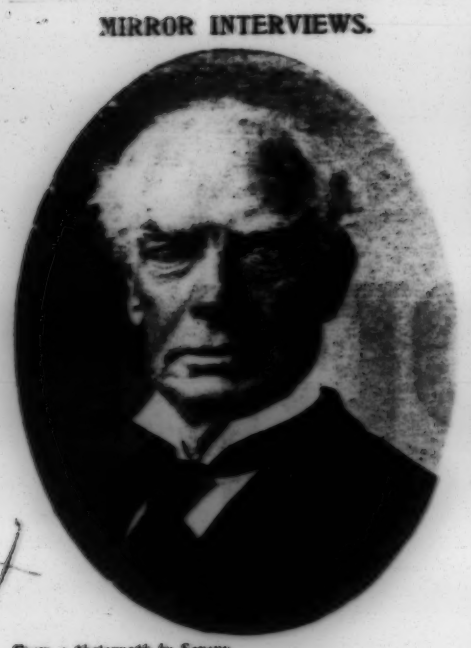
EUNICE VANCE.

MIRROR INTERVIEWS.



From a photograph by Savony.

James Henry Stoddart.

J. H. Stoddart is a native of Great Britain, but the best part of his career has been passed on the American stage. He has been identified with New York stock companies for the past forty years, and he seems so vigorous, although midway between sixty and seventy, that he is likely to continue in active service for a long time to come.

In a delightful chat with Mr. Stoddart at his home in Seventy-seventh Street he gave the following facts and data of his interesting career:

"I made my debut on the world's stage as long ago as 1827. It happened at Barnsley in Yorkshire, where my father was playing an engagement. I've been acting ever since I was a lad. So the middle-aged men of to-day who saw me act in their boyhood think that old Stoddart must be nigh on to a hundred. This impression is strengthened from the fact that I was always associated with old men parts. I had sense enough to know that my physiognomy was not adapted to young and pretty parts. So I have been acting old men since I was eighteen."

"How did you happen to go on the stage as a boy?"

"Why, very much like a duck takes to water. My father, who had the same initials as I have, was a professional actor. He acted at the Theatre Royal in Glasgow for thirty years. I had five brothers and they all took to the stage. George came to America, and the other four knocked about in the English provinces. They are all dead now except Richard, who is still in harness in England. Charlotte Cushman came to Glasgow when I was about ten years old, and I was cast to play the part of the gypsy boy in Guy Mannering when she appeared as Meg Merrilies. My first appearance, however, was in the part of a page several years before that. When I was about sixteen I obtained an engagement at Aberdeen. I remained there nearly four years, being cast mostly for old men. Subsequently I played with Mr. Mosley in Bradford, Yorkshire, Huddersfield, and Halifax. Then I became a member of the Liverpool Theatre company, acting in Liverpool, Manchester and in all the provincial towns of the British circuit."

"When did you come to this country?"

"In 1854. I brought with me a letter of recommendation to the elder Wallack, who engaged me for minor roles. Wallack's Theatre was then at the corner of Broadway and Broome Street. Mrs. Hoey, John Gilbert, John Brougham, Lester Wallack, and Mme. Ponisi were all members of the company. Matilda Phillips, who was then the singing lady of the organization, became Mrs. Stoddart in the year following. My married life was one of great domestic happiness. Mrs. Stoddart died three years ago, and my home seems lonesome without her."

"How long did you remain at Wallack's?"

"For two seasons. In 1856 I joined Laura Keene's company. I played the part of Adam in As You Like It when Miss Keene in 1856 opened her theatre on Broadway which was afterwards known as the Olympic. It was during this engagement that Joseph Jefferson made his first appearance in New York in the character of Dr. Pangloss in The Heir-at-Law and Diggory in The Spectre Bridegroom. I supported him as Steadfast in the former piece, and as Nicodemus in the latter. The two seasons following I acted at Mobile and Baltimore. I made up my mind after that to accept any sort of an engagement so long as it was with a stock company in New York. Accordingly I became connected with the Winter Garden in 1859. I played there with Dion Boucicault for the first part of the season, supporting Jefferson in the latter part of it. Among the pieces produced were Dot, Boucicault's version of The Cricket on the Hearth, and Nicholas Nickelby. Agnes Robertson was the leading woman of the company."

"What did you think of Boucicault?"

"Boucicault was a genius. He was somewhat of a martinet as a stage manager, but then he knew what he was about, so nobody minded his peppery directions. He would act every part in the piece at rehearsal to show how he wished it done. But he was not obstinate about his own conception of a role. If he saw that an actor or actress had a more effective conception than his he would not only acknowledge it, but compliment them on their cleverness. Some of the modern stage managers are loath to admit that anybody knows anything but themselves. They frown on anything in the line of individual spontaneity. The actors are trained like puppets to carry out each mechanical detail. That may have its advantages with a wooden cast, but the old-time stage manager was not above accepting suggestions from actors and actresses of experience and acknowlegded merit."

"Where did you act during the sixties?"

"From 1863 1866 I acted at the Olympic, first under Laura Keene and afterwards under the management of Mrs. John Wood. While there I appeared as Moneypenny in The Long Strike, a part with which I became so identified that for a long time afterwards I was referred to as 'Moneypenny' Stoddart."

"You subsequently starred in The Long Strike, I believe?"

"Yes, in 1873, which, unfortunately for me, was a year of financial disaster, and I candidly confess that my starring experiment was not successful in a pecuniary sense, although I received flattering consideration on the part of the critics."

"Where did you act after leaving the Olympic?"

"I returned to Wallack's in 1867, and remained there until 1874. Following the uptown movement the theatre was then located at the corner of Thirteenth Street and Broadway, now known as the Star. Theodore Moss, the present proprietor, was then assistant treasurer, and Lester Wallack had succeeded his father in the managerial direction of the company. While there I was frequently cast for character roles, such as Dr. Pangloss, Bob Acres, and Dr. Ollipod, as Mr. Gilbert was the rightful first old man of the company. Meanwhile A. M. Palmer had come into managerial prominence at the Union Square Theatre, and made me a good offer to join his stock company on my returning from my starring tour in 1873. With the exception of two seasons, when Mr. Palmer went abroad, I have been a member of his stock company ever since. During Mr. Palmer's absence in Europe I acted under the management of Shook and Collier."

"What were the strongest characters you assumed at the Union Square?"

"The character of Pierre Michel in Rose Michel seemed especially adapted to my line of work. Other congenial roles were Babbage in The Banker's Daughter, Zackaroff in The Danicheffs, Dr. Bedache in Daniel Rochart, and Jean in The Rantzaus. I played a rollicking comedy part in French Flat, and Seth Preen in The Lights o' London. When Mr. Palmer transferred his stock company to the Madison Square Theatre, I was cast in all the productions which provided a suitable part for my peculiar style such as Mr. Fletcher in Saints and Sinners, and Colonel Preston in Alabama."

"What is the peculiarity of your style of acting?"

"Perhaps peculiarity of style is not exactly the right term. Individuality of style is better. Although I am generally cast for character old men I'm not a character actor in the sense of being able to disguise my identity. My personality is too pronounced. In that respect I'm in good company, for Macready, Charles Matthews, the elder Keene, Charlotte Cushman, and other great actors and actresses all had marked individualities. It's not always an advantage, however, in a stock company, as it is apt to keep you out of the cast, whereas an all-round actor is easily suited. But to answer your question with regard to my individuality of style I may say that I have been most successful in roles that afford an opportunity for quaint humor and domestic pathos."

"Haven't the critics often referred to your dramatic intensity in strong situations?"

"Oh, yes! Whatever intensity I am able to throw into a part comes from the fact that I actually feel the sentiment I am endeavoring to convey. The suffering or joy of the character is reality to me for the time being. That's why I'm a poor rehearser. I've tried to overcome that drawback, but I can only act during the performance, when the stage story is not merely imaginary to me. At the performance the dramatic incidents seem to me like actuality."

"What characters have you acted at Palmer's Broadway house?"

"I played my old part of Colonel Preston when Alabama was revived there in 1890 to inaugurate Mr. Palmer's occupancy of the house with his regular stock company. I also appeared in The Broken Seal. When Mr. Palmer sent his company on the road I appeared in the various productions with which I had been associated in New York."

"What are your favorite roles?"

"I think I like Pen Holder in One Touch of Nature as well as anything I do. It's my regular standby at benefit performances. Of the longer roles I confess to a sympathetic leaning towards Moneypenny, Pierre Michel, Seth Green, and Jean in The Rantzaus. But I like all characters that possess elements of a serio-comic nature."

"Have you ever missed a performance during your long career?"

"A long time ago I had to disappoint an audience because I had had an operation performed on my throat and was unable to speak. Oh, but I must tell you of an experience I had at Wallack's. I was playing the part of Bunberry Cobb in Rosedale. I had recently purchased a farm at Rahway, N. J., and was endeavoring to combine the avocation of an amateur farmer with that of a professional actor. I traveled to and from the theatre on schedule time, and matters ran along smoothly until one evening the machinery of the Jersey City ferryboat broke down in the middle of the river, and a fine exhibition of masterly inactivity ensued. With watch in hand I waited nervously for the machinery to resume its customary activity. Finally I explained my case to the captain, and after considerable urging he sent me ashore on a rowboat. Well, sir, when I struck Desbrosses Street, it was twenty minutes past eight o'clock, and I knew the curtain was up. There wasn't a car in sight. So I ran all the way to the theatre. Meanwhile the dresser had omitted to report my absence, and when the cue for my first scene was given there was a ghastly stage wait. They finished the act as best they could and rang down the curtain. Lester Wallack came to my dressing-room just as I arrived all out of breath from my race against time. Without addressing a word to me he began to abuse the old dresser for not notifying the stage manager of my absence. On my protesting that it was entirely my fault Mr. Wallack turned to me and remarked with characteristic coolness: "Mr. Stoddart, I don't propose to find fault with you because I can see that you are suffering more than I am, but, damn it, sir, you shouldn't live in the country! If you must hoe poratoes you should hoe them in Central Park. In future, I trust, that when your cue is given it will not be 'What ho without' but 'What ho within.'"

"What is your opinion of Lester Wallack?"

"He was a most genial gentleman. I admired him very much as an actor, and he was courtesy itself as a stage manager."

"And what do you think of Mr. Palmer as a stage manager?"

"Well, regardless of the fact that I am a member of his company, you can say that I consider him the best stage manager in America. Of course, I have had no personal experience with Mr. Daly. He may equal, but I doubt whether he surpasses, Mr. Palmer in that respect. Mr. Presbrey, who has charge of the first rehearsals, is a man of excellent ideas, and is well equipped for his position. Mr. Palmer always directs the final rehearsals, and his presence invariably inspires the members of the company to do their very best."

"Do you think that public taste is verging toward 'literary' plays?"

"Literary plays that are exceptionally clever in point of dialogue may have a temporary success, but theatregoers as a class desire plays in which the dramatic story predominates. Clever talk does not appeal to them. The day has past for clap-trap melodramatic situations that are as moss-covered as the old oaken bucket. But dramatic situations that are novel and true to human nature will always appeal to the public. The foundation of a successful play is a stirring dramatic story in which the serious and comic interest is interlarded. The melodrama up-to-date has by no means lost its hold on the present generation of theatregoers."

Then Mr. Stoddart's parrot broke in with "Hallo! Hallo! Hallo! My time will come! Exit!" Taking the hint I brought the interview to a close. I only hope that when Old Father Time marks off my sixty-sixth birthday I shall be as full of life and enthusiasm as this genial veteran.

A. E. B.

EUNICE VANCE.

Eunice Vance comes from a theatrical family. She made her debut at the Gaiety Theatre, London, in Jack Sheppard with Miss Farren and the late Fred. Leslie. For two seasons she was understudy for Nellie Farren. Richard Warner made tempting offers for her to appear in the London music halls.

Felix McGlennon arranged for Miss Vance a repertoire of songs, including "Little Tottie Coughdrop," "The Quakeress," "The Lady Guide," and "There You Are Right Away." Miss Vance became very popular at the Empire, the Alhambra, the Pavilion, Royal, and Trocadero. In 1890 she first appeared in this country with Herrmann's Trans-Atlantic Vaudeville company, opening at the Bijou, New York, where she made a distinct hit. Returning to England, she appeared again in London as Beauty, in Beauty and the Beast, afterward going to the Royal, Brighton, playing Goody in the spectacular Goody Two Shoes. In Offenbach's The Princess of Trebizonde, as Regina Miss Vance made a strong impression, the part suiting her admirably.

At the Prince of Wales's Theatre, Birmingham, she appeared as the Princess in Aladdin, winning the beauty prize given there every year. She then returned to this country, appearing at the Imperial Music Hall, New York, where she produced the new songs, "I Can't Resist You, Sir," "Keep Your Nose Out of My Bonnet," "The Late and Early Club," and "The British Soldier." Miss Vance then went to the Casino Roof Garden. Afterward she was with Frank Daniels in Little Puck, and was well received in all the large cities. She has appeared in The Voyage of Suzette as Paquita, and in Pettitt's drama, A Woman's Revenge. She has recently introduced the song, "Her Golden Hair was Hanging Down Her Back," now so popular everywhere, and she is as well the original in the singing of the ballads, "The Tricky Brigade," "Mamma," and "I Do Love You." Miss Vance is at present with the Sandow Trocadero Vaudevilles, and will leave for England on Dec. 5, under engagement for the production of The Babes in the Wood. She will return to America immediately after the termination of this engagement.

Miss Vance has a very attractive personality, as may be seen from her portrait, which adorns the first page this week.

AMERICAN PLAYERS IN CHINA.

Mrs. W. B. Vanderlip, of Elkhart, Ind., encloses to THE MIRROR a letter from her son, W. B. Vanderlip, Jr., who with his wife (Elsie Adair) is traveling in China. Mr. Vanderlip writes:

"We left Yokohama on Sept. 26, and after steaming seven days we arrived here (Hong Kong). We had a $1,000 benefit in Yokohama. The patrons also gave my wife many valuable presents, among them being three silk dresses, two Japanese silk embroidered costumes, a tortoise shell fan, a brocaded satin obie (which is a sash fifteen feet long and a yard wide), a Japan costume, etc., about $500 worth in all. We play here Wednesday and Saturday nights to about 1,000 people, and then we go up the river to Canton, six hours' ride, and play there to 240 Europeans at $2 per ticket. About Sept. 23 we leave for Singapore, seven days' sail and sixty miles from the equator. Then we go over to the island of Java. We shall also go to Cairo, Egypt, and expect to be in Paris by May 1."

A PROMINENT MANAGER PROTESTS.

In a recent *Herald* there was an article entitled "They Go Without Paying," in which the writer endeavored to show that first-night audiences are usually composed of "deadheads." A prominent manager, speaking of this, said yesterday: "To anyone familiar with theatricals the writer's statements are, of course, absurd. Managers of second and third rate houses and managers of second class attractions may be glad to create a good impression on their opening night by filling the house with well-dressed and non-paying people, but to say that our first-class managers adopt the same system is ridiculous. On the contrary, as a rule, first-class managers have all they can do to find seats enough to go round on a first night. It has become a fad of late years to be present at the making or at the death of every new play and most theatres have large standing orders for first-night seats."

AN ACTOR BURNED TO DEATH.

In the play called Take a Light, Henry Morton Buckingham took the part of a woman. While in his dressing-room at the Front Street Theatre, Baltimore, preparing to go on last week Monday night, his dress caught fire at a stove, and before his clothing could be torn off he was terribly burned. He was taken to the Johns Hopkins Hospital, where he died the next day. The deceased was forty years old and a native of Washington, where his father is the doorkeeper of Albaugh's Theatre. He went on the stage at the age of fourteen, and was formerly known as Harry Mortimer. Last year he held a government position in Washington, and he had been a member of the Lillian Alexander Dramatic company, which was presenting the play, Take a Light, only a week.

TONY PASTOR TO MOVE UPTOWN.

Tony Pastor will probably have a theatre uptown next season. To a MIRROR man Harry Sanderson said yesterday:

"Mr. Pastor has three sites for such a theatre under consideration; but I cannot give any particulars as yet. The lease of the present theatre does not expire for some time, and it is possible that Mr. Pastor may run two houses.

"The new house will, of course, be for vaudeville entertainment, and will be constructed with all the latest improvements in music hall building."

AN OPERA COMPANY'S ILL LUCK.

The Baker Opera company, which was reported as stranded in Newport a week ago, went to New London last week to fill an engagement. A despatch from Newport stated that the manager, George A. Baker, had left the town with $1,400, the receipts of the week, and that no salaries had been paid for two weeks. The New London manager visited Newport and arranged for the back board of the company, in order that the organization might fill an engagement with him, although he did not assume responsibility for back salaries.

HE WAS NOT ENGLISH ENOUGH.

There have been some changes lately in the Rory of the Hill company. Five of the company received their *congé*, and one of the actors, a well-known Englishman, received his marching orders for the extraordinary reason that he was not English enough. The Englishman in question says he was dismissed after playing one week, and without any notice, although he staged the piece for the managers and spent more than $50 on clothes. He intends to bring suit to recover at least two weeks' salary.

PROFESSIONAL DOINGS.

In When Bess Was Queen, the new play of Elwyn A. Barron, produced by Mlle. Rhéa, W. S. Hart has originated the part of William Shakespeare, and his work has been characterized by the press in the various places where it has been seen as remarkable. An attempt is made in the play to typify the genius of the poet and to show in contrast with its nobler elements those more human attributes that tradition has given to the character. Mr. Hart is said to bring out the difficult characteristics with great skill, and his make-up is noted as one of the most original and striking ever seen.

Manager W. J. Gilmore, of Gilmore's Auditorium, Philadelphia, has suffered a sad bereavement in the death of his sister, Annie C. Gilmore.

The Melville Sisters, Rose and Ida, who are with Rice's Little Christopher Columbus, at the Garden Theatre, deserve credit for the origination of a novelty in the way of character acting. They receive nightly two and three recalls. They are engaged for the entire run of the piece.

Harry Driscoll has been engaged for The Derby Mascot.

Lillian Dix will join Ullie Akerstrom's forces.

Fanny Frentzell has been replaced in A Cracker Jack by Ruth McAuley.

Edware Adams has left Austin's Giganteau company and joined Fanny Davenport to play a part in the new production of Gismonda.

The American Extravaganza company played Aladdin, Jr., at the Grand, St. Louis, last week. The advance sale was nearly $4,000, and the receipts for the opening night were $1,000, while many were unable to secure admission.

Two members of the On the Mississippi company, which played an engagement at the Grand Opera House, New Haven, recently, reported to the police that they had lost $70 in cash from their dressing rooms. Attachés of the theatre were suspected, and the police are investigating.

Thomas Harper Ince has joined the Shore Acres No. 1 company.

The tour of Harry Braham in Mos s and Son will open on Nov. 19, and probably t Bridgeport, Conn. Among the people engag d for his support are: Basil West, Madelaine Bradley, Arthur Trevelyan, Beth La Verde, Louise Larendon, Kizzie B. Masters and Catherine Beach.

D. S. Vernon telegraphed last week to THE MIRROR that Giles Renolds had notified him that A Baggage Check would close on Saturday.

A divorce has been granted to Elvina Ward from Thomas Ward.

There was a necessity for a sudden change of the actress who personates Viola Herts in The Great Brooklyn Handicap, in Frankford, Pa., week before last. Monday Miss Roland was given the part at 5.30 P. M. She appeared in it in the evening and gave, it is said, a remarkable performance, receiving unstinted applause and congratulation.

The Mestayer-Otis-Skinner company comprises the following actors: Elita Proctor Otis, George Keenan, W. A. Mestayer, Mr. Baron, J. W. Wilkes, Albert Lang, A. C. Deltwin, George B. Bates, Sadie Stringham, Helene Helmick, Inda Palmer, Catherine Dooling, Harry Sawyer and Joseph Valder.

Mrs. Edmund Lawrence (Emma Lawrence) is recovering from a sprained ankle, and will resume her studies preparatory to a starring tour with her husband, Edmund Lawrence, who is at present a member of the Julia Marlowe-Taber company.

W. W. Bowman, who plays Daniel Cavanaugh in Tim the Tinker, was painfully injured during the performance at Mechanicsville, N. Y., on Nov. 1, but is still playing.

Frances Joliffe, daughter of the late Captain Joliffe, of San Francisco, Cal., will adopt the stage. She was educated at Vassar.

Elina Kaine was sent to her home in Boston from McKeesport, Pa., on Nov. 4. She was a member of the Princess Bonnie Opera company, and in the latter place fell in the street and sustained a fracture of the leg.

H. W. Mitchell has been engaged for The World Against Her.

Parney Fagan has been engaged by Roberts and Abram for The Passing Show.

Lottie Mortimer, the Flirt in A Trip to Chinatown, was presented with a King Charles spaniel by friends in Omaha on Oct. 27, Max Meyer making the presentation.

The new Casino company has paid its capital stock—$200,000—in full. The certificate filed with the Secretary of State to this effect is signed by Joseph A. Arnold, Albert Aronson, and William Frank Hall, a majority of the directors of the company.

Hugh Stanton and Francesca Redding appeared in the comedietta, A Happy Pair, at Proctor's last week, and their work there met with the appreciation that has marked it elsewhere.

Frank McDonald has been engaged for The World Against Her.

SUPERFLUOUS HAIR, Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.*,*

AS YOU LIKE IT.

THERE was a brilliant audience, I hear, at the production of Madame Sans Gêne in Washington. The French Minister was present and several other members of the diplomatic corps. One of the large downstair proscenium boxes had been reserved for Mr. and Mrs. Cleveland, and up to the last minute everyone expected they would be there, Mr. Piton having pulled the official strings through an influential friend; but at the eleventh hour word came from the White House that the box would not be occupied, for the reason that Mrs. Cleveland is once more in an interesting condition and does not care to be seen in public.

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Talking of Madame Sans Gêne, I should really feel grateful if certain of my theatrical friends would not take the skin off my ear by mispronouncing the words *sans gêne*. Some call it "Sanz Jinny," others "St. Jean" and others "Song Gong." The best translatio of the title would be My Lady Don't Care, "sans gêne" meaning "careless" or "rude." The correct pronunciation is *sarn jhayne*. There is, however, no sound in the English language exactly like it, so it is hardly surprising that it proves a mouthful for the uninitiated.

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A prominent manager confidentially informed me yesterday that acting, to-day, is a terrible bluff. "We used to have actors," he said, "at least, I suppose we did, for we read and hear enough about them, but, to-day, the best paid actors and actresses are little better than walking ladies and gentlemen. Of course, they draw audiences or they wouldn't get their salaries. It isn't the manager that's deceived; it's the public. And after all, as long as the public is pleased, what more is necessary. The men and women who command salaries to-day on the stage of $150 to $250 a week dress well, talk well, and walk through their parts without any bad breaks, but—shades of Garrick, Siddons and Kean!—it isn't acting."

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"A new actor," said an ambitious young leading man the other day, "is like a new brand of mustard. To be a success he must create a demand for himself. The public must know him. It's all very well to have highfalutin notions about art. This is a practical age, and the actor who is willing to submerge his identity in the roles for which he may be cast is a lost man. He may do marvellous work and receive great applause from the audience and columns of praise from the critics, but as soon as the play ceases being performed the public forgets the actor and only remembers the character. It is, on the contrary, the actor they should remember, and unless the actor succeeds in creating a desire on the part of the public to see *him*, he will never be a valuable actor in the managerial eye. It doesn't matter how you become known; become known. Part your hair in the middle and plaster it down on both sides; wear creases in your trousers down the side instead of down the front; lose your diamonds, or organize a harem. But, if you value your soul, do something to make the public, and particularly the matinee girl, want to see you. Always play yourself. A manager can get anyone to play the character in the play, but you are the only man alive who can play yourself. When you have succeeded in doing this, then you can condescend to act and to use make-up."

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Why treat out-of-town audiences, as if they were ignoramuses? In Indianapolis last Monday Stuart Robson produced a piece from the French called The Interloper, and the Grand Opera House announces the play to be "an original comedy written expressly for Mr. Robson by the distinguished French playwright, Adrian Barbusse." Now I am pretty familiar with all the writers for the French stage, and I can truthfully say that I never heard of Mr. Adrian Barbusse until now. I would like to learn in what particular he has distinguished himself, if only as a matter of record.

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A. M. Palmer has a horror of tobacco and nothing annoys him more than for a man to smoke in his presence. I remember a story he told me about his mother, who disliked the weed even more than he. They had invited to dinner an old friend who was an inveterate smoker, and Mrs. Palmer sat in dread all through the meal of the cigar which she feared would follow. Much to her relief, however, the old gentleman, after taking from his pocket a formidable looking pipe, asked if she objected to smoking.

"Yes, very much," exclaimed the old lady.

"Some people do," rejoined her guest, and striking a match he proceeded to enjoy his smoke.

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George Finch, the stage door-keeper at Palmer's, is the possessor of a curious collection of old theatrical portraits. He has been collecting for seven years, and has gathered together about 800 photographs of stage celebrities, past and present. There are some odd-looking pictures among the collection—pictures that any amateur or collector would pay well to secure. Among others I noticed old-time pictures of Mrs. F. B. Conway, Charles Thorne, Harry Beckett, Mrs. Marie Wilkins, James W. Wallack, Mrs. Barney Williams, Agnes Ethel, Emily Rigl, George Holland, Edith Kingdon (now Mrs. George Gould), Jimmy Williamson, Enid Leslie, Harry Montague, Adelaide Neilson, J. L. Toole, Miss Marriot (as Hamlet), the Vokes Sisters, Sara Jewett, Madeline Henriques, Charles Parslow, Bon Fantin, Ada Isaacs Menken, Nellie Cummings, J. H. Stoddart (as Père Michel), and John McCaull.

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Here is a sample of some breezy managerial advertising:

"Things are awful hard, but Spokane's all right, and —— —— is the only really and truely (*sic*) manager between ——. Well, anybody with a good trupe (*sic*) can do well on the Northern Pacific. Maggie Murphie played to $448 in Great Falls, $479 in Helena, $441 in Spokane. And I've been contending for five years that Murphie was in the $00 class. Leave it to Cal Stone or look at her picture. We would have played Butte to over $00 but Lizzie Evans and Pete Baker were in the way, Not. John Smyth, manager, with the trupe (*sic*) Frank Perkins—away ahead—over $70. Billie Blinkins arranging Indian Excursions for a Turkish Bath. It's a good thing. Push it along."

Now, really, doesn't it make your mouth water to see Mr. Smith's "trupe"?

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I was not much impressed with Richard Mansfield's new play, Napoleon Bonaparte, which I ran up to Harlem to see a few weeks ago. Mr. Lorimer Stoddard's piece is invertebrate, lacking in action, story, interest, and everything else, while the dialogue could hardly be more commonplace. Of course, some interest must be attached to such a piece from the stupendous interest of the subject, but the task of making a grand historical play of it has evidently been beyond Mr. Stoddard's ability. Mansfield's make-up as Napoleon is remarkable, but I was disappointed with his "business." His jerky speech and gestures, in such a role, are particularly exasperating. The idea the average man has of Napoleon is a man of repose and dignity of carriage. Mansfield makes him a nervous, irritable crank. The piece is well staged, although it seems to me that much more might be made out of each tableau. The members of the company are entirely inadequate for the important personages they are supposed to represent. Beatrice Cameron was perhaps the best, and she suggested Harlem rather than the Tuileries, while the alleged kings, princes, emperors, and queens reminded me of shop clerks and cooks masquerading. The members of the Senate were also a ragged lot. After sitting through Mr. Stoddard's five long acts I came to the conclusion that a good play on Napoleon has yet to be written.

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It is surprising what a gulf there is between the sister arts of music and the drama. Very few musicians go to the theatre and still fewer actors go to concerts. W. J. Henderson, the well-known musical critic, referring to this, said recently: "How many actors, dimly conscious of the musicians whose heads show just beyond the hot glare of the footlights ever think of them as artists, whom thousands go to hear? Yet there is hardly a theatre orchestra in the city, certainly none in the houses of the first rank, some of whose members are not players in the Philharmonic Society or the Metropolitan Orchestra. The man who humbly saws away at the incidental music of an English melodrama on Thursday night may rise to the conscious dignity of an artist when he puts all his skill into a Tschaikowsky symphony on Friday afternoon. In the theatre he is only a fiddler; in Carnegie Music Hall he is a violinist."

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Most actors are ignorant of the very existence of the magnificent Concert Hall which Andrew Carnegie gave to the city, and it is only a few months since the manager of one of our New York stock companies asked me where it was situated. Yet there are music lovers among our actors and managers. Daniel Frohman is an enthusiast for music and usually occupies an orchestra chair at the Damrosch Symphony Concerts, while among other theatrical people I have noticed from time to time are Mary Shaw, Maurice Barrymore, Helena Modjeska, E. J. Henley, Georgia Cayvan, John Drew, Grace Filkins, E. A. Dithmar, and Stephen Fiske.

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During the concert last Saturday evening, a large tabby cat, driven frantic by Leopold Damrosch's concerto, ran across the stage and dodged among the legs of the players. In a theatre this would have created a roar of laughter at the Music Hall it did not raise a smile. In fact the concert audience is infinitely more quiet and respectful than the theatre audience, and there is an atmosphere of better breeding and greater refinement than there is in our best theatres.

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A certain writer for the press, who wields a somewhat hypercritical pen in this community, has a novel way of accusing playwrights of plagiarism without offering any proof to substantiate his charge. Quite recently he hinted that Lorimer Stoddard's Napoleon had been taken from the French—an accusation which Mr. Stoddard stoutly denied—and he has said as much for Glen MacDonough's Miss Dynamite. This critic professed to be unable to believe Mr. MacDonough's work original because of its merit. Now, what kind of criticism is this? It's all very well to jump on a playwright who tries to pass off other people's wares as his own if one has the proofs up one's sleeve, but to cry plagiarism on general principles, simply because one does not believe an American author capable of turning out decent work, is manifestly unfair.

***

I wonder if Mr. French ever watches the thirsty crowd going out between the acts of the American Theatre. There is one small gate, a few inches wide, for the egress of over three hundred people, and not unfrequently the curtain is up again before the last thirsty man has had time to squeeze through the gate. I hope, too, that Mr. French's attention has already been called to the disgraceful scenes that occurred in the upper gallery the other night. It was positively difficult to hear the performers in the fifth row of the orchestra owing to the stamping, yelling and whistling of the "gods." Napoleon used to say: "Fusillez moi cette canaille"" But Mr. French had better get a stick.

***

Elita Proctor Otis wanted to organize a slumming party last week in order to obtain local color for Oliver Twist. On being told, however, that there was no cockney colony in the Bowery Miss Otis abandoned the plan. But it might be a good idea for some of our grand opera singers to go to Mulberry Bend in search of local color for Cavalleria Rusticana.

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Miss Otis, by the way, was engaged by Carrie Turner for The Crust of Society which Miss Turner expected to put on in place of The Coming Women. But the idea of the revival was abandoned and I am told that Miss Turner will probably disband her company. TOUCHSTONE.

FRANK W CONANT.

FRANK W. CONANT.

On this page appears a picture of Frank W. Conant, probably the best known manager of his years in this country. Although still a young man, Mr. Conant has been in the amusement business for twenty years and is familiar with every detail of it, his knowledge having come from service in almost every position known to the theatre.

Mr. Conant comes from a family long connected with the church, his father and grandfather both having been Methodist clergymen. His theatrical experience began at a very early age. When but seven years old he was a member of the Lilliputian Opera company, in which he sang. Two years later he played the title part in the war drama entitled The Drummer Boy of Shiloh. His musical gifts were cultivated and his vocal ability was finally supplemented by an instrumental skill. He was well known while still young as a soloist on the cornet.

After service on the stage that gave him a thorough knowledge of requirements behind the curtain, Mr. Conant by taste drifted to the front of the house, where his aptitude for the business branch was soon shown. He has been connected with many important enterprises. For eight years he was associated with the theatres of Southern California. For the past two seasons he has been on the managerial staff of Barnabee, Karl and Macdonald. This year he has joined the forces of the Hon. Henry Clay Miner, for whom he directed the Shore Acres company.

Mr. Conant, who was born in Medina, O., has a wide circle of friends in the profession, as well as a large acquaintance with managers in all parts of the country.

GOSSIP OF THE TOWN.

Frederick T. Harm has joined the Noss Jollity company.

Leonard Greene will close with James Young on Friday.

A. G. Owens, manager of the High Street Theatre, Columbus, O., telegraphed last week that Mr. and Mrs. Oliver Byron's new play, Ups and Downs of Life is a great success.

E. P. Simpson, business manager of Brandenburgh's People's Theatre, Philadelphia, has issued a pamphlet containing much information for the advance agent, spiced with pleasantries of a local and general nature.

A cyclorama of the Battle of Gettysburg was recently injured by a storm in Sioux City, Ia., the damage reaching several thousand dollars.

Manager Ziegfeld, of the Sandow Trocadero Vaudevilles, compliments Melville Stoltz for his work in advance of that attraction.

Garland Gaden's play, The Young American, will take the road about Christmas, the season opening at Sterling, Ill.

Frank Jones, recently of the Fanny Rice company, has returned to his old part in Yon Yonson.

Frank Ellsworth, manager of Cox's New Opera House, Sherman, Tex., writes that Thomas Keene played that house to the largest business ever done there. Every seat was sold at advanced prices before the doors were opened.

Frank McCormack is now with A Ride for Life, having succeeded Bert Coote.

Rose Coghlan will open her engagement at the Star Theatre on Dec. 3 with a new emotional play, entitled Nemesis. The author is anonymous as yet.

The Paris *Revue d'Art Dramatique*, which has heretofore been a bi-monthly publication, will be issued weekly after Jan. 1.

The Galley Slave company is lying off in this city for three weeks.

De Forest Davis, manager of Davis' Uncle Tom's Cabin company, writes that receipts at Rockford, Ill., one evening recently were $500.

Paul Menifee and wife (Belle Stoddard) are playing leading parts in The Derby Mascot.

Claude Kyle has left the Kitty Rhoades company and joined Gracie Emmett, to play leading business.

W. B. Gross is in town booking Shore Acres.

La Grande Duchesse will be revived by Lillian Russell at Abbey's on Nov. 26. G. H. Snazelle will play the part of General Boum.

The seventy-fifth performance of Dr. Syntax was marked at the Broadway Theatre last Wednesday evening by souvenirs in the form of white metal jewel cases with the portrait of De Wolf Hopper under the plate of crystal upon the cover.

C. H. Barr, who plays Brassy Gall in A Texas Steer, has written a ballad called "That Christmas Night Just Twenty Years Ago," which is published by the Witmarks.

S. M. Hickey is to assume the management of the Novelty Theatre, Brooklyn.

Harry Traver has succeeded Fred Sullivan as manager of A Cracker Jack.

The following have been engaged by Harry Braham to support him in Moses and Son: Malcolm Bradley, Arthur Crawford, J. W. Hollis, Belle Laverde, Louise Lavendor, Kizzie B. Masters and Katherine Beach.

Walker Whiteside recently delivered an address on Shakespearean plays before the Indiana State Normal School at Terre Haute.

Ada Campbell Chambers, a London portrait painter, who is spending the Winter in New York, has recently finished a pastel portrait of E. H. Sothern.

Whitney Allen is to go in advance of Fanny Rice's company.

James L. Sutherland, who was injured by an explosion at Havlin's Theatre, St. Louis, on Oct. 21, has submitted to an operation which will restore his sight. He expects soon to rejoin his company.

John F. Harley reports the business of The Fencing Master through Vermont and New York as very large. In fact, he claims it as the banner business of the season. Dorothy Morton has recovered from her late indisposition, and is now singing in better voice than ever. Marion Langdon acquitted herself very creditably in the part of Francesca in Syracuse and Rome. Julia Spencer has replaced the late Marion Bender as Theresa.

Frank T. Caspers is doing advance work for John Morrissey's Lyceum Theatre Vaudevilles. Mr. Caspers, who is an old Chicago newspaper man, was formerly agent for the London Gaiety company, Frank Cushman's Minstrels and other attractions.

Alice Gaillard having refused an engagement to star in a musical comedy, has accepted a flattering offer for the Tivoli, San Francisco. Francis Gaillard has been engaged for Portland, Ore.

Last Tuesday night the employés of the Bijou Theatre, Brooklyn, informally celebrated the first anniversary of the opening of that theatre by a banquet on the stage.

Charles A. Loder still manages 'Oh, What a Night' and Banks Winter has been simply engaged as a member of the company. The McCoy Sisters and Minnie McEvoy have also joined the company.

Arthur C. Aston writes that the business of Friends in the West has been very large.

Jennie Schuman has been engaged for Ricketts' Troubadours.

William H. Crane will bring his ten weeks' stay at the Star Theatre to an end on Dec. 1. His season has been very successful so far, and there is little doubt that he could run The Pacific Mail for some time longer with profit. From New York the organization will go to Baltimore, and among the cities to be visited on the tour are Chicago, where a stay of four weeks will be made; Philadelphia, where he will remain a fortnight; Pittsburg, Washington, St. Louis, Cincinnati, Detroit, and Cleveland. New Orleans and a number of cities in the South will be visited.

Carrie Roma lost by theft in Poughkeepsie, the other night, the gold medal presented to her by the citizens of Boston upon her graduation from the Conservatory in that city. Miss Roma hid the medal in a slipper in her dressing room, and placed the slipper upon the sill of an open window. A thief gained access to the window by taking boxes one upon another, and committed the theft while Miss Roma was on the stage. The police are searching for the property.

E. F. Ferns has left the Western Jane company.

Clarence L. Dean has joined Katie Emmett as press agent. Miss Emmett, who is playing on the Pacific Coast in Killarney, will next season appear in a melodrama of the type of Waifs of New York. She will bring back from the West several new songs.

Mary Barrett is said to be the best Mercedes who has yet appeared in Monte Cristo in Boston.

IN OTHER CITIES.

LOUISVILLE.

Archie Boyd in The Country Squire filled a satisfactory three nights' engagement at the Temple Theatre, commencing 12. The pleasing play of country life is naturally portrayed by the star and his capable co. The piece was realistically mounted by the Temple management. Mrs. Potter and Kyrie Bellew appear at the Temple 19-21 in Charlotte Corday, In Society, and Camille. From advance sale indications the engagement will be the banner one of the season at the Temple.

Alfred Farland, styled the Paderewski of the banjo, gave two concerts at the Auditorium 9, 10, and attracted well-pleased, not to say astonished, audiences at the marvelous possibilities of the instrument he evidenced. Classical numbers of the most difficult kind were rendered with remarkable talent and precision. The Derby Winner is underlined.

A Trip to Chinatown was presented at Macauley's 12-14. Willie Collier in his new play, A Back Number, will finish the week.

At the Grand Opera House Bulger and Matthews in a breezy farce-comedy, entitled Rush City, made things very lively in burlesquing the wild incidents of a boom city in the West 12-17. The amusing farce seemed to please the large audiences that were attracted. Oliver Byron 19-24.

Frank Jones in Our Country Cousin, another play dealing with country life after the Josh Whitcomb idea, is drawing fair audiences at the Avenue. The engagement concludes 17, and will be followed 18 by She.

At the Buckingham the George Dixon Variety company opened 12 to a very large house, the upper portion of which was made up largely of the compatriots of the star of the co. A really good variety entertainment was offered, the whole concluding with a sparring exhibition between George Dixon and Joe Wallcott.

Sam McKee, Jr., is here in advance of Willie Collier. Mr. McKee was formerly connected with the various Louisville papers and is known and admired by the entire community. He is making a success in his new departure into a theatrical career.

The roller skating rink at both National and Phœnix Hill parks are having fair patronage. There are no indications, however, that the craze of several years ago will be repeated.

The charity entertainment given by the Elks 8, 9 was a success in every way. The minstrel first part was made of members of the Louisville lodge in black face, and the various local celebrities on the ends distinguished themselves as fun-makers while Fulton Mandeville, a brother of the well-known professional, W. C. Mandeville, sang a baritone solo in a most creditable manner.

E. O. Risley's latest song, "A Broken Heart" was effectively sung for the first time by J. L. Armstrong, another capable vocalist. A large sum of money was realized for the cause of sweet charity.

Will S. Hays, the song writer, is now the manager of what is called Library Hall, formerly the Bijou. The place has been remodeled and is in the market for engagements by lecturers and entertainments of a similar kind.

Katie Strauss will shortly give, with the aid of local talent, the operetta "Dame Firefly," which she has produced with so much success elsewhere.

General John G. Gordon delivered his famous lecture, The Last Days of the Confederacy, to a large audience on 13.

W. M. Gray, who is here in advance of the Potter-Bellew co., published in the *Commercial* of the 13th a very interesting account of the experiences of himself and his company in the Orient. CHARLES D. CLARKE.

PROVIDENCE.

Rice's 1492 began a week's engagement at the Providence Opera House 12, and drew large audiences. New and catchy music has been added since the burlesque was last seen here and this, the latest effort of Manager Rice, is up to date in every respect and presented on an elaborate scale. Theresa Vaughn sang as sweetly as ever and was accorded a hearty welcome. Special Delivery 19-21; James O'Neill 22-24.

My Aunt Bridget, with George W. Monroe in the title rôle, drew well at Keith's Opera House 12-17. A new and pleasing feature was the band of Pickaninnies under the direction of Alice Hanson. Old Glory 19-24.

Lothrop's Opera House opened under the new management 12, and presented a different appearance than it did on the Saturday previous. Proprietor Trowbridge had a large force of men at work immediately after the performance evening of 10, and between that time and Monday afternoon, a number of noticeable changes had been made. New portières, draperies and carpets were added and the proscenium redecorated. Mr. Trowbridge has also made radical changes on the stage. Instead of drama it is his intention to present high class vaudeville. The bill for the opening, which also continued for the week, was exceptionally good. The attendance was very good, and the opening under most favorable auspices. The personnel of the theatre is: Thomas Trowbridge, proprietor; John N. Phillips, manager; Charles O. Freese, treasurer; William H. Mason, press agent; William C. Seaver, doorkeeper; Dan Galvin, stage manager; C. B. Munroe, scenic artist, and William Pfister, master of properties.

The Irwin Brothers' Specialty co. gave a very good variety performance to good-sized audiences at the Westminster Theatre 12-17. Razzle-Dazzle 19-24.

The second Boston Symphony Orchestra concert was listened to by a large and cultured audience at Infantry Hall 14. The programme was varied and included a violin solo by T. Adamowski.

Although Manager Lothrop has sold his theatre in this city, his Pawtucket Opera House is but ten minutes' car ride away, and many of the old patrons availed themselves of the opportunity of seeing Pygmalion and Galatea as given by Katherine Rober and her co. week of 12-17.

D. W. Reeves, of the American Band, has engaged for two concerts on Thanksgiving Day, Sousa's Band.

George W. Wadleigh, of Rice's 1492 co., left for New York 12.

The Colonel and I co., Charles Hine, manager, passed through the city 13, en route to Wakefield and Newport.

Katherine Rober was taken ill in this city 8, and her part of Iza in The Clemenceau Case was creditably portrayed by Ellen Mortimer.

"Observer" in *The News*, says: "If the Fanny Elsler of our grandfathers' days was any more dainty and graceful than Mabel Clark of the 1492 aggregation, the 'Observer' wishes he had been his own grandfather, that's all.

Charles Gordon, representing William A. Brady's Old Glory co., arrived 15, and leaves 17 for Pittsburg.

HOWARD C. RIPLEY.

BALTIMORE.

Marie Burroughs, supported by a first-class co. appeared in the latest London success A. W. Pinero's The Profligate at Albaugh's Lyceum Theatre 12. Miss Burroughs is sweet and charming in the rôle of Leslie Brudenell, and John E. Kellerd is very forcible as her husband, Dunstan Renshaw. In the cast are: Mark Price, H. A. Barfoot, Louis Massen, Theodore Brown, Harry Gwynette, Fred Maxwell, Minnie Monk, Francesca Lincoln, Eleanor Perry and Minnie Marshall. Mme. Sans Gêne 19-24.

Another of Pinero's successful plays is being produced at Ford's Grand Opera House in the irresistibly funny three-act comedy, The Amazons. Our playgoers had the opportunity of judging the work of this master dramatist, both as to his serious and lighter sides, as both are admirably presented in The Profligate and The Amazons. The latter play goes with a dash, and the audience is kept in a constant roar of laughter. The co. includes Johnstone Bennett, Isabel Irving, Elaine Ellison, [illegible] Louise Rial, George Alison, Beaumont Smith, [illegible] Stoddard, Camille D'Arville [illegible] 19-24.

Holden and Hart packed Harris' Academy of Music with an audience that laughed at everything said and done in Later On. Many new features have been added to their comedy since it was last seen here, which have improved it very much. In the co. are Mollie Fuller, Carrie De Mar, Bessie Tannehill, Unice Harrington, Mark Murphy, Edward Lawrence, and Donald Harold. The excellent stage management is due to the efforts of Mr. Harold. Lottie Collins 19-24.

Living pictures and burlesque prove an attraction at the Howard Auditorium. The pictures are of an up-to-date character and seemed to please.

Lewis Morrison's Faust was presented at the Holliday Street Theatre. Rosabel Morrison appeared as Marguerite and is supported by a clever co. Fabio Romani 18-24.

Hopkins' Trans-Oceanic Star Specialty co. had a successful week at Kernan's Monumental Theatre. Waldman's Star Specialty co. 19-24.

Fred Hallen and his wife are seen daily in Druid Hill Park on their bicycles. Mrs. Hallen is an enthusiastic cycler, and so are nearly all the women in the co. Johnstone Bennett has also taken a good deal of this form of exercise and looks very natty on her wheel.

Nina Bertini Humphreys, the charming soprano, who made such a success here with Hinrich's Grand Opera co. in the Spring, will sing in concert at the Music Hall 19. Her many friends will welcome her to Baltimore.

Rose Clay and George Kennedy, members of Harriette Weems' co., were married 10 at Asheville, N. C. Miss Clay is a clever young actress and will make her mark in the profession.

Manager Tunis F. Dean spent a few days in Philadelphia last week looking after his interests there.

The Elks' benefit at the Lyceum Theatre on Monday evening was a great success. Visiting Elks were present from Washington, New York and other cities. A handsome sum was netted for the charitable work of the Order. HAROLD RUTLEDGE.

JERSEY CITY.

William Hoey and The Flams opened at the Academy of Music 12-17 to good business. Mr. Hoey is very popular in this city, but his play is a poor vehicle. While the co. is a good one, a majority of the members are not allowed to do anything. John C. Rice presses Hoey very close for honors. The Sisters Merrilees do a fine specialty, and Willie Hersey does clever dancing. Cheridah Simpson wins encores for her piano solo in the first act. We all hope that Mr. Hoey will give us something better when he comes again. Edward Harrigan 19-24. Power of Gold 26-Dec. 1.

The Bon Ton Theatre is doing a big business, and a clean, bright performance is given by Musical Dale, Francesca Redding and Hugh Stanton, Satsuma, George Leslie, Topack and Steele, Kennedy and Williams, Ella Caldwell, Henry Clarke and Mattie Temple, John L. Manning, and Wally and Kittie Helston.

Edward Harrigan will appear in Reilly and the 400, Old Lavender, and Cordelia's Aspiration during his forthcoming engagement at the Academy in this city.

Manager T. W. Dinkins, of the Bon Ton Theatre, who has been ill, is again at his post.

The New York Philharmonic Club will concertize at the Tabernacle Dec. 4.

William H. Broderick, of the Pauline Hall Opera co. has received a good offer from Eddie Foy, but the chances are that he will stay where he is.

Manager Charles Dittmar, of The Captain's Mate co., writes me from Chicago that his wife, Florence Bindley, has had an operation performed on her throat, and that he contemplates closing his season for a few weeks, in order to allow his star a rest.

Jersey City Lodge of Elks is arranging to hold a memorial service Dec. 2.

Treasurer Harry Hyams, of the Academy of Music, who has been confined to his bed for two weeks through illness, returned to duty 12. Manager Frank Henderson, who filled Mr. Hyams' place during the two weeks, has very cheerfully retired from the box-office.

The attachés of the Bon Ton Theatre are to hold a ball on New Year's evening.

George Thatcher was booked for the Academy of Music Thanksgiving week, but as he closed season in Detroit 14, the engagement here was canceled. The Power of Gold co. will fill the time. This is the second co. that has canceled this week. Old Glory had it first. Then Thatcher. WALTER C. SMITH.

DENVER.

At the Lyceum the stock co. produced week of 12-17 a well-known play which belongs to A. M. Palmer, of course after satisfactory arrangements with the owner. It was Captain Swift, with James Neill in the title rôle. The play had been presented here, and many in the audience were familiar with the character of the mysterious Swift, which was finely impersonated by the leader of this very efficient co. Mr. Neill plays romantic rôles better than any other, and Swift suited him exactly. Outside of Swift's mother, taken by Miss Cook, there is no particularly prominent part, but each was played in a thoroughly painstaking manner.

At the Tabor Thomas W. Keene was seen in a varied repertoire, including Richard III. and Louis XI. One very commendable feature of the engagement, and one that must not be passed unnoticed, was the prices. Never before has the public had the pleasure of witnessing performances of the Keene standard for $1 for downstairs seats. It made the week highly successful, and if more would adopt the same course there would be better theatrical business done here. Mr. Keene's support was entirely adequate. Charley's Aunt 19-24.

At the Curtis Street Theatre sensational dialogue and exciting situations were the rule as seen in The Fast Mail. The audiences were good in size, and wildly enthusiastic whenever there was the least chance to show it. A very good co. presented the play.

The Broadway opens 26 with David Henderson's Aladdin, Jr.

Beniamin Jarecki, the talented young pianist, is dead. His illness covered a period of five weeks of typhoid fever. Mr. Jarecki was twenty-seven years of age, and spent fourteen years in Berlin studying under the best masters. Before coming home a few months ago he appeared at a concert given in Chickering Hall, New York. Mr. Jarecki's talent was considered exceptional, and the musical world has suffered a severe loss.

The weekly change of bill at the Lyceum occurs on Sunday now instead of Monday.

Harry Corson Clarke, the popular comedian, superintended a minstrel performance given by young women at the Broadway the other night, which made one of the hits of the season, and was witnessed by a large crowd. The participants were well-known, were blackened, and wore unique costumes in the shape of dress coats, and slender black skirts.

De Romandy's Sunday concerts at the Tabor are as popular as ever. W. P. PEABODY.

INDIANAPOLIS.

At the Grand Opera House Stuart Robson on 12 opened a three nights' engagement with his new play, The Interloper, or the Feet of Venus to a crowded house at advanced prices. This was the première, and quite an event here. The performance ran very smoothly indeed. The play was written for Mr. Robson by Adrian Barbusse. It deals with the humorous troubles of Briscard (Mr. Robson), an artist, and his extremely jealous wife, who has it stipulated in the marriage contract, that he should discard living models and only work on dead subjects. He violates his word and is discovered by his wife in his studio with a professional model, one Mouchette. A violent quarrel is averted by the intercession of his mother-in-law, Madame Demonette, who proposed that the artist should paint only the feet of Venus, drawing on his imagination for the remainder of his picture. Around this slight incident the dramatist has drawn a series of original and startling complications and humorous situations. Mr. Robson, as the artist, was especially excellent. Mrs. McKean, as the mother-in-law, made a decided hit. Mrs. Robson as the jealous wife played with sweetness and dignity. The play is clean and original and abounds in witty speeches. Curtain calls were numerous. A Trip to Chinatown 15-17; Charles Dickson 19-21; Sol Smith Russell 22-24.

At English's Opera House Hi Henry's Minstrels 12-17.

C. W. Williams' Comedians opened 12 to a crowded house. The Pulse of New York 19-24.

Gus Hill's Stars opened to good business at the Empire Theatre 12 and received a cordial welcome from an enthusiastic audience. Of the co. Lina and Naoni, Lenoard and Moran, and Mme. Flora were well received. Hyde's Comedians and Mora 19-24.

G. A. RECKER.

DETROIT.

Charles H. Hoyt's latest comedy, A Black Sheep, was performed for the first time in Detroit before the largest audience of the season at the Detroit Opera House 12. The co. is headed by Otis Harlan, a comedian who does good work. Other members of the co. worthy of mention are: William De Vere, in the character of the Arizona editor, Goodfellow Gunning, and Joseph Natus, a former Detroiter, and the best singer in the co. Lottie Moore's dancing was good, as was also the dancing of Hattie Wells. Fairly good work was done by Joseph Frankau as Percy Vere, Harry Luckstone as Jarvis Feeld, J. W. Mitchell, W. H. Hatter, Hosea Douge, Mat Stevens, George Hutchins, Rillie Deaves, and Agnes Paul. Donnelly and Girard in The Rainmakers 15-17.

A play entitled The Police Inspector was presented at Campbell's Empire 11-17. It is supposed to portray in a realistic manner the police inspector of New York, but it is simply a caricature. In the Name of the Czar 19-24.

Florence Bindley began a week's engagement at Whitney's on 11, and is doing good business. This graceful and pleasing little actress is a host in herself, but she is also ably supported by Herman Hirshberg as Bud Delaney, Walter Horton as Dave Lyons, Louis Glover as Sidney Penfield and Hattie Neville as Hannah Lyons. Ward and Vokes 19-24. KIMBALL.

ATLANTA.

At the Grand, James H. Wallick in his New Bandit King 7, 8 and matinee drew lightly. The horses are remarkably well trained.

Lillian Lewis in Cleopatra 9, 10 and matinee drew fairly well the first night, but the attendance fell off at the matinee and second night's performance. The scenery used was exceptionally good.

James Young and a well-balanced co. made us their first visit 12 in Hamlet. The attendance was undeservedly small, but the frequent encores throughout spoke well for the young tragedian. In some of the scenes he was, indeed, above mediocrity.

The Baldwin-Melville co. opened with The Plunger at the Marietta Street Theatre 11 for a week's engagement. A good sized audience attended on the opening night.

Signor Mangrone di Pasquale, who recently sang here in Cavalleria Rusticana, is soon to appear in the Gate City with the Wilczek Concert co. He has already won considerable favor here.

Billy Bland has rolled in and is heralding far and near Barney Ferguson and his new play, Duffy's Blunders.

The news by wire announcing the death of Colonel John A. McCaull in Greensboro, N. C., caused much sorrow among his many friends in Atlanta. The remains are to be taken to Baltimore, where he once practised law.

The recorder has decided that the lithographs posted by Billposter Martin Dooley were proper, and the war that has been brewing against him and the theatrical attractions with gaudy paper has subsided.

ALF. FOWLKER.

KANSAS CITY.

Friends was strongly played at the Coates 8-10 and drew large audiences. Felix Morris 15-17; Aladdin, Jr., 19-21.

Darkest Russia, a strong play, well cast and splendidly mounted, was heartily received by good-sized audiences at the Grand 11-17. Lewis Morrison 18-24.

Charles A. Loder in Oh, What a Night! pleased good houses at the Ninth Street Theatre 11-17. The co. is better than any he has brought here before. Banks Winter, an excellent singer, made a most favorable impression. Robert Gaylor 18-24; R. B. Mantell 25-Dec. 1.

On the Suwanee River was presented at the Gillis 11-17 by a poor company. A pickaninny band was a prominent feature. A Summer Blizzard 18-24.

The Kansas City Opera Club produced Pirates of Penzance at Music Hall 12-14 to fair houses. I. D. Patterson, J. W. Hingston, Seymour Rice and Mrs. M. A. Pensley sang the leading roles. FRANK B. WILCOX.

MINNEAPOLIS.

At the Grand Opera House Pauline Hall and a co. of more than average ability gave Dorcas 8-10 to large and appreciative audiences. Miss Hall, in the title rôle, made a decided hit. Her efforts were ably seconded by Jeannette St. Henry, Kate Davis, William Broderick, and J. A. Libbey. Nat C. Goodwin presented In Mizzoura 12 to the capacity of the house. Very few actors have received a warmer reception in this city, than Mr. Goodwin on this occasion. His support was exceptionally good, Minnie Dupree, Louis Payne and Clarence Holt deserving special mention. Tavary Opera co. 19-24.

A Bunch of Keys opened at the Bijou Opera House 11 to fair-sized audiences. Land of the Midnight Sun 18-24.

The stock co. at the People's Theatre gave Carrier 39 to good business 11. The production was quite well received.

Augustin Daly's admirable co. of comedians played a brief engagement at the Lyceum Theatre 15-17, presenting A Night Off, and 7-20-8 to delighted audiences.

F. C. CAMPBELL.

NEW ORLEANS.

Rice's Surprise Party in 1492 played to full houses at the Academy of Music week of 11-17, and made a great hit with playgoers here. In Old Kentucky 18; Charley's Aunt 25.

Thomas Q. Seabrooke, the funmaker, in Tabasco and Isle of Champagne played a successful engagement at the Grand Opera House. Lillian Lewis in Cleopatra 18; Felix Morris 25.

James H. Wallick in The Bandit King was at the St. Charles Theatre the past week. Frederick Warde and Louis James in repertoire 18; Barney Ferguson 25.

Manager Durien's French Opera troupe has made a great hit and is drawing well. Carmen, La Juive, La Favorite, were given last week.

Mlle. Nella Selma, the prima donna of the 1492 co., is a graduate of the Conservatory of Music of Paris. She is possessed of a remarkably fine voice and is a talented artiste. Carrie Behr, who has been here many times, is a general favorite.

Arthur F. Warde, manager, and Robert Harland, advance agent for Warde and James, and E. J. Stone, ahead of Lillian Lewis, are in the city. L. C. Q.

BUFFALO.

A Texas Steer opened 12 at the Academy of Music to S. R. O. Joe Murphy 19-24.

Hagenbeck's trained animals are astounding and delighting throngs at the Star. Eddie Foy in Off the Earth 19-24.

A Jay Circus was presented at the Court Street Theatre 12-17. Sherman and Morrisey, clever Irish specialists, and Howard Russell and Talbot, better known as "Emperors of Music," deserve commendation. Harry Williams' Meteors 19-24.

The Police Patrol at the Lyceum did a big business.

Shea's Music Hall is inadequate for its patrons, and Manager Shea informed your correspondent that he would within the next year have the finest vaudeville theatre in the State. Lillie Larkelle, who has been under a long engagement at the house, leaves for New York to join A Milk White Flag co. Fred. McClellan is singing the latest songs. Marie Stuart is a great favorite at the house. Fougère is coming in December.

BRET HART.

CHARLESTON.

The only performances at the Academy of Music during the past week were those of Peck's Bad Boy 9, 10 and matinee by the Atkinson Comedy co. Business was excellent, the matinee being to S. R. O. Blue Jeans 15, 16; The Ensign 19, 20; Mr. Barnes of New York 23, 24; Black Crook 28.

Managers Walter E. Hudson, of Blue Jeans, and Fred. Peel, of The Ensign, were in the city last week.

Lynn Welchor, who plays Duffy, the policeman, in Peck's Bad Boy, was here last season with John T. Kelly. He expects to take out McFee of Dublin next season.

Gala Week, Charleston's annual commercial festival, will begin 19. The theatrical attractions should reap a rich harvest.

Lillie Engstrom, the chorus girl, who was taken ill here, is doing well at the Riverside Infirmary.

R. M. SOLOMONS.

ST. PAUL.

At the Metropolitan Opera House Augustin Daly's co. presented A Night Off and 7-20-8, 12-14 to large audiences. Pauline Hall Opera co. 15-17; Eugene Tompkins' Black Crook 18-24.

At Litt's Grand Opera House a clever co. presented Edwin Barbour's drama The Land of the Midnight Sun 11-17, opening to S. R. O. Edwin Barbour was excellent in the part of Captain Jollyweather. Annie Major admirably sustained the rôle of Maida Maitland. Ada Lytton, Ella Bittner, William W. Bittner, Charles Barringer, David Hanchett, and George W. Walters were exceedingly good in their respective roles. Bessie Bonehill in Playmates 18-24.

Jacob Litt, proprietor of the Grand in St. Paul and the Bijou in Minneapolis, has been spending a few days visiting his theatres in the twin cities. Mr. Litt looks well and hearty and as usual is full of business.

GEORGE H. COLGRAVE.

SAN ANTONIO.

At the Grand Opera House Carl Haswin in The Silver King 8, 9 to light houses. The Dazzler 10, 11 to good business. Edgewood Folks 13; Effie Ellsler 14; Otis Skinner 16, 17; Tony Farrell 18, 19; Thomas Q. Seabrooke 23-25.

An equestrian party of The Dazzler girls graced our thoroughfares on Sunday, 11.

John Ellsler was here last week doing advance work for his sister, Effie Ellsler, who will appear here in Doris.

S. Goodfriend is in town and doing good work ahead of Otis Skinner.

J. P. Curran, a well-known theatrical man, is talking of leasing the old Convention Hall, of this city, and turning it into a popular price house.

WILLARD L. SIMPSON.

CORRESPONDENCE.

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, manager:) Rice's Surprise Party in 1492, 9, 10; packed houses. Lincoln J. Carter's Tornado to a fair house 13. Warde-James co, 16, 17.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): 1492, 7; good business. Warde and James 13; Tornado 15.

ANNISTON.—NOBLE STREET THEATRE (L. M. Burns, manager): John Temple Graves lectured 7 to a crowded house. Sam T. Jack's Extravaganza co. 9; fair business. James Young 19.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Thomas Q. Seabrooke 6, 7; very large audiences. Blue Jeans 9; small house. Lillian Lewis 13; In Old Kentucky 15; Tornado 17.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Ex-Governor "Bob" Taylor amused a fair-sized audience with humorous lecture 12. A reception and banquet were given in his honor after the lecture by the élite of the town. Hettie Bernard Chase 15-19.

ARKANSAS.

NEWPORT.—THEATRE (Bernstein and Beal, managers): Al. G. Field's Minstrels 8; largest house of the season; performance good. A Cold Day 20; Peter Baker 24.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees; G. B. Nichols, manager): Al. G. Field's Minstrels 7; matinee and night; big business.

PINE BLUFF.—OPERA HOUSE (E. W. Martin, manager): Al. G. Field's Minstrels 9; S. R. O. After the performance the local elks gave a reception in honor of the members of the co.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, lessee and manager): Al. G. Field's Minstrels 6; S. R. O. Best minstrel co. seen here this season. Milton Nobles 12; The Dazzler 16; Thomas Watterson 17; Effie Ellsler 19; Devil's Auction 21.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (A. W. Benson, manager): The season was opened 5 by the new stock co. headed by Carl Smith and George H. Boniface in Hermine. They gave good performances and were rewarded with large houses. Theodore Kremer in The Nihilists 12.—LOS ANGELES THEATRE (H. C. Wyatt, manager): Katie Emmett in Killarney did a good business 8-10. Haverly's Minstrels 15-17.—BURBANK THEATRE (Fred A. Cooper, manager): Abraham Lincoln, a drama, was fairly attended week ending 10. Darrell Vinton and Dorothy Rossmore in Count de Remeni 12.—IMPERIAL THEATRE (Gottlieb, Lehman and Ellinghouse, managers): Good houses ruled during the week. Arlino and Carman were the stars.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Daniel Sully presented O'Neil, Washington, D. C., to fair-sized and highly pleased audiences 5, 6.—CASINO THEATRE (J. W. Roscoe, manager): Vaudeville to fair business 5-10.

SAN JOSE.—AUDITORIUM (C. P. Hall, manager): Stewart's Comic Players in a round of plays week ending 4 to packed houses. Haverly's Minstrels 7; crowded house. Ezra Kendall 9; Daniel Sully 12; Katie Emmett 16; Robert Downing 22.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Katie Emmett in Killarney 5, 6; good business. Robert Downing 19.—PEOPLE'S THEATRE (A. W. Benson and Co., managers): James A. Reilly, supported by May Templeton and Master Robert Reilly in A German Soldier 5-10.

STOCKTON.—AVON THEATRE (W. B. Turner, manager): Stewart's Comic Players in U and I drew big houses week ending 10. George Murphy, James Post, and Kittie Karsale were the favorites with the patrons. Week commencing 12 the same co. will present Justice Shaub.—YOSEMITE THEATRE (Robert Barton, manager): Haverly's Mastodon Minstrels drew good houses 9, 10; with matinee.—PIONEER HALL: David Starr Jordan 16, and C. W. Wendte, with illustrated stereopticon lecture, 23.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Denman Thompson in The Old Homestead, 8, was never surrounded by a better co. A pleasant feature was the double quartette of minstrel singers, including José, Frillman, and Lewis. Nellie McHenry in A Night at the Circus 9 did a satisfactory business. Richard Mansfield delighted a packed house at advanced prices 12. He produced A Parisian Romance, one of his best pieces. Mrs. Langtry 14; Gillette's Too Much Johnson 15, 16; Fabio Romani 17.—ITEMS: Magician Jewett invited a few friends to listen to the reading, by the author, of his new play, Won by Magic, last week. It is a novel and taking piece, and gives him an opportunity for displaying his feats of magic.—A large number of local society young ladies will give a minstrel entertainment at Foot Guard Hall for sweet charity. They will black up and appear in the traditional first part.

NEW HAVEN.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Boston Howard Athenæum Star Specialty co. to splendid business 3-7. George W. Monroe in My Aunt Bridget 8-10; fair business. Lost in Egypt 12-14; large business.—HYPERION THEATRE (G. B. Bunnell, manager): James A. Herne in Shore Acres 9, 10; best-pleased audiences of the season. Mrs. Langtry in A Wife's Peril 12, large and fashionable audiences.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., owners and managers): Denman Thompson and his excellent co. in The Old Homestead 12; S. R. O. The Derby Mascot 22; Shore Acres 29; M. B. Curtis 2-9.—ITEM: F. J. Hood, of this city, is with Frohman's No. 2 Girl I Left Behind Me co.

NORWICH.—BREED OPERA HOUSE (A. H. Harris, manager): The Harvard Male Quartette, assisted by Miss Chamberlain, whistling soloist, gave a good concert to a large house 12.—BROADWAY THEATRE (E. L. Dennis, manager): Nellie McHenry in A Night at the Circus drew well 8. Hon. Timothy D. O'Sullivan lectured on "Ireland's Famous Men and Famous Places" to a fair-sized audience 13. New London Amateur Opera co. in The Mikado 21.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Shore Acres filled the house to overflowing 8 and gave a most artistic performance. Robin Hood did well 9. Nellie McHenry in A Night at the Circus 10; good business. Mrs. Langtry appeared in A Wife's Peril 12; a fashionable audience attended. William Gillette in Too Much Johnson 14; Primrose and West's Minstrels 20; Superba 23, 24.—THE AUDITORIUM (Belknap and Rowland, managers): Tom Rickett's Troubadours 12-14; good business. Lost in Egypt 15; Pearson's The Derby Mascot 17.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): New York Stock co. 3-7; very small business. Lew Dockstader's Minstrels 8; fair house. Norris Brothers' Pony and Dog Show 12, 13; good business. The Derby Mascot 14, headed by Dolly Theobald and supported by a good co., to a good house. Katie Rooney in songs and dances made a decided hit.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Clay Clement in Men and Women 10; good house. Robin Hood Opera co. 12; small house.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Enemies for Life 10; fair house; general satisfaction. McComber's Boston Ideal Opera co. 12; very poor house; performance indifferent. Peter Maher 21.

NEW LONDON.—GAIETY OPERA HOUSE (Ira W. Jackson, manager): Baker Opera co. commenced a week's engagement 5, and has been playing to fair business. The treasurer of the co. decamped with the funds at the close of the engagement at Newport. The co. are playing here under the management of Ira W. Jackson. Marie Burroughs, matinee and evening, 29.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Cummings' comb. (local) 9; good business. Norris Brothers' Equines 10; two performances; good business.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Lost in Egypt 9; poor house. Denman Thompson in The Old Homestead 12; packed house both matinee and evening, at regular prices.—OPERA HOUSE (J. W. Ringrose, manager): Austin's living pictures to very poor business 8-10.—ITEM: Property of Austin's co. was attached for hotel bill at the close of the engagement.

WATERBURY.—JACQUES OPERA HOUSE (J. Jacques, manager): Lost in Egypt 8; fair-sized audience. The Arabian acrobats, recently with Buffalo Bill, gave a remarkable exhibition. A strong co. presented The Derby

TO ALL WHOM IT MAY CONCERN

READ WHAT MANAGER ZIEGFELD HAS TO SAY OF GILMORE'S AUDITORIUM.

BALTIMORE, Md., Oct. 22, 1894.

MR. WILLIAM J. GILMORE, Proprietor and Manager Gilmore's Auditorium, Walnut Street, above Eighth, Philadelphia, Pa.:

MY DEAR MR. GILMORE:—I take this opportunity to drop you a few lines in reference to a thought I had while in Philadelphia upon your theatre, the quality and quantity of your patronage and the manner in which Sandow and our entire company were treated. I have considerable knowledge of and have had much experience in the better class of theatres in this country and am free to say that yours ranks with the best in America. This applies not only to the auditorium portion, but to the portion allotted to the performers. It is but justice to you to say that there is no more perfectly appointed place of amusement in this country.

In addition it is but proper to add that the thorough discipline enforced in your house insures to the patrons, as well as to the performers, the kindest treatment possible, and this will always tie the above two classes to any place of amusement that insures the same.

In conclusion I wish to congratulate you on the character of the patrons of the Auditorium. Being in front of the house during our week's engagement, I had the best opportunity to pass upon this question, and it gives me particular pleasure to say that both in quality and quantity I have never seen them excelled in any place of amusement that my companies have appeared in, and our performance only appeals to the refined and select.

The success of the Sandow Trocadero Vaudeville Company at your house—the gross receipts of the week being $9,467.75—prompted numerous other managers to offer me big inducements. The only answer I had for those gentlemen was that the magnificent appointments of your house, the character of the patrons, the splendid results of the box office and the courteous treatment of all our people by your attaches were factors that I could not resist, and the result was that the next engagement of the Sandow Trocadero Vaudeville Company in Philadelphia will be at Gilmore's Auditorium.

Trusting you are well and prospering, I remain sincerely yours,

F. ZIEGFELD, JR., Manager.

Christmas or New Year's Week Open for a Big Attraction on Certainty or Sharing Terms. Address

W. J. GILMORE, MANAGER.

Mascot on 13 to a large audience. Denman Thompson and co. in The Old Homestead 14; S. R. O.——PARLOR OPERA HOUSE: Excellent performance; crowded houses nightly.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Wang 6; good business. Black Crook 8; big house. Joseph Murphy 10; large audience. Mme. Janauschek and Kate Claxton 12; fair business. Garnella Brothers 16, 17; Faust 19, 20; Tim Murphy 21; Princess Bonnie 22.——ACADEMY OF MUSIC (Fred A. Thomas, manager): Learock's Faust 5-7; good business. Carpenter's Juvenile Cinderella 8-10; fair business.

FLORIDA.

TAMPA.—CASINO (W. D. Lewis, manager): Sam T. Jack's Extravaganza co. to a full house 14, 15; general satisfaction.

OCALA.—MASON OPERA HOUSE (J. W. Sylvester, manager): Jane 6; fair house. Baldwin-Rogers Comedy co. 12 17.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Rice's Surprise Party in 1492, 8; full house; specialties very good. The Tarr 10-12; Warde and James 15.

JACKSONVILLE.—. ARK OPERA HOUSE (George V. Burbridge, manager): Frohman's Charley's Aunt 8; highly enjoyable performance; fair audience. Sam T. Jack's Extravaganza co. played a return date to a house exclusively of the sterner sex 12. The Ensign 23.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): The season will be opened at this house 16 with Sam T. Jack's Extravaganza co.——ITEMS: The improvements on the San Carlos Opera House have commenced, and $5,000 will be expended. It will be the finest theatre in the State when completed.—The Maude Atkinson co. will open the season at the Odd Fellow's Opera House 26 for two weeks. This will be the banner theatrical season in this city.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Warde-James comb. in Henry IV. and Richelieu 7, 8; representative houses; business fair. Charley's Aunt 9, 10; good business; audience well pleased. Blue Jeans 13, 14; fair attendance. Peck's Bad Boy 19.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Lillian Lewis in Cleopatra 6; large and delighted audience. Gray's Comedians in Nip and Tuck and Ten Nights in a Bar-Room 9, 10; very small houses; poor performances. The Partner's Oath was to have been presented night of 10 but the curtain was not raised as there was no audience.

ALBANY.—GRAND OPERA HOUSE (Abe Harris, manager): Frohman's Jane co. 12; large and well-pleased audience. Heath's Peck's Bad Boy co. 21.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (F. A. Dunn, manager): Charley's Aunt amused a good house 7. Peck's Bad Boy 20; Sanford Sisters 22, 23.

ATHENS.—NEW OPERA HOUSE: Peck's Bad Boy to fair business 6. James Young to light business 9, 10; performances satisfactory.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): James Young in Hamlet to a very small house 7. Peck's Bad Boy 9; matinee and night to fair business. Charley's Aunt 12, 13, and matinee, to small houses. Co. excellent.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): The Cross Roads of Life co. billed for 6 did not appear and failed to notify the management of the Grand. A Railroad Ticket, with James T. Kelly in the cast, drew a large audience 8. Joe Ott in The Star Gazer 10; one of the best performances of the season to a large house.——ITEMS: The Star Gazer co. witnessed a dress rehearsal of the Sons of Ham Minstrel co. (local) 11 at the Grand. It will be given as a benefit for the Home of the Friendless, a worthy cause. The choice seats and boxes were auctioned off at high prices.—I. N. Monk, official programmer of Chamberlin, Barhydt and Co's. Illinois and Iowa Circuit, was a visitor 10 on business. He reports business good throughout Iowa.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): The Prodigal Father 7; fair-sized house. Gladys Wallis and a capable co. including Joe Cawthorne presented A Girl's Way 10 to a small but highly pleased audience; the co. is a strong one. A Clean Sweep 19; Cleveland's Minstrels 20.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): A Railroad Ticket gave its usual satisfaction to the largest house of the season 6, standing room being at a premium. A Clean Sweep 7; good house. George Kennan had a very large audience 8. The Kid 16.

EAST ST. LOUIS.—MCCASLAND OPERA HOUSE (J. W. Reed, manager): Willie Collier in A Back Number played a return engagement to a large and well-pleased audience 11. Mr. Barnes of New York 15; Murray and Mack in Finnigan's Ball 18.——MUSIC HALL (G. Lehman, manager): Eddie Collier in True Irish Hearts to a very small audience 5. Professor Cook's Spiritualist Séances 12, 13; large audiences. Professor Fink's Stereopticon Views from Alaska and Home Missions in the West 14, 15.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogue, manager): Dr. Cupid 6; good house; excellent performance. The Kid underlined.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): Frohman's Charity Ball pleased a good-sized audience 5. Joe Ott in The Star Gazer 8; big business. At the end of the second act the entire co. were called before the curtain.——ITEM: Axel Westman, of this city, now with Joe Ott, exchanged greetings with his many friends while here.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): James J. Corbett in Gentleman Jack 7; very large house. Those funny Irish comedians, Murray and Mack, in Finnigan's Ball 10; business fair. Peter Baker in his new Chris and Lena 11, matinee and night; attendance very good. Conroy and Fox in their clever farce comedy, Hot Tamales, have a return date 14. Lewis Morrison in Faust 17. Charles A. Loder 26.—— ITEM: The first Sunday performance ever given in the Temple Theatre took place 11, Pete Baker being the attraction. There was considerable opposition among some of Manager Sauvage's patrons but he felt that it had to come some time and the venture will no doubt prove a success. Hereafter he will book attractions for every Sunday.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Prodigal Father 6; good business. A Railroad Ticket 10; fair business.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Finnigan's Ball 6; crowded house. The New Boy 8; good business. Houck Opera co. 22; Lady Windermere's Fan 24; Field's Minstrels 27.—— ITEM: O. E. Hallam playing Dr. Candy in The New Boy, spends his summers here and was warmly greeted. —Managers Webster and Perley have had a very successful season so far. All the attractions have been well patronized, and Monmouth is developing into a good theatrical town.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): James Corbett in Gentleman Jack 8; top-heavy house. Finnigan's Ball pleased a good-sized audience 9. Friends 13; Robert Gaylor 17.

PONTIAC.—FOLKS' OPERA HOUSE (R. Folks, manager): Theodore Martin Concert co. 11; fair business. A Clean Sweep 12; good business. Ogarita 21; Union Spy by home talent 26.——ITEM: Manager Folks has added an orchestra of eleven pieces, under the able direction of Prof. Vaughan.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): A Railroad Ticket 7; large audience. A Clean Sweep 9; light house. A Trip to Chinatown 12; good business.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Prodigal Father failed to please a fair house 8. Lost in New York and Van Dyck's living pictures had a small house 10. Gladys Wallis in A Girl's Way to a small house owing to a snow storm 12. Nat Goodwin 27; Pauline Hall 28; Land of the Midnight Sun 30; Lady Windermere's Fan Dec. 5; Sol Smith Russell 10.——ARENA: Reynolds' Circus returned home for the Winter 11.

GALESBURG.—NEW AUDITORIUM (F. E. Berquist, manager): A Trip to Chinatown 10; S. R. O. Danger Signal 13; fair business. James J. Corbett 15; The Coast Guard 17; Zo-Zo, the Magic Queen, 22; Lady Windermere's Fan 24; Field's Minstrels 28; Silver Wedding 29; Lost in New York 30; Railroad Ticket Dec. 3; Charity Ball 5; Warde and James 7.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Theodore Martin Concert co. 7; poor house; deserved better. A Trip to Chinatown 13; S. R. O. Mr. Barnes of New York 20.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): New Boy 7; good co.; poor house. Garrick and Collins' Cross Roads of Life failed to appear, without notice, 10. Robert Gaylor in Sport McAllister 12; good performance; fair house.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): The Houck Opera co. to good business 10. The Mikado was produced at the matinee and in the evening the co. appeared in Richard Stahl's tuneful opera, Said Pasha; audience greatly pleased. The Flints, mesmerists, 15-24.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): The Cross Roads of Life failed to appear. 4-11-44 gave a fair performance to a small house 9. Willie Collier in A Back Number 12. Robert Gaylor in Sport McAllister 14; James J. Corbett 17.

STERLING.—ACADEMY OF MUSIC (Garland Gaden, manager): The Charity Ball 12; fair-sized audience. Gladys Wallis charmed a large house 13.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): George Dixon Specialty co. 6; fair house. Lost in New York 9; good business. Across the Potomac 12; fair house. Trip to Chinatown 14; The Rainmakers 19; Friends 24.

OTTAWA.—SHERWOOD OPERA HOUSE (C. K. Hodkinson, manager): The Charity Ball 10; medium house. This is one of the best cos. that has visited us. Down in Dixie 16.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthurs, manager): A Clean Sweep 8; 4-11-44, 12; both to fair business.

AURORA.—EVANS' GRAND OPERA HOUSE (F. P. Schickler, manager): Flint, the mesmerist, 5-10; large business. Charity Ball pleased a large audience 13.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): The 4-11-44 billed for 14 failed to appear, the co. having stranded before reaching here. Danger Signal 16; light business.

INDIANA.

EVANSVILLE.—GRAND (King Cobbs, manager): The Devil's Auction 8, 9; good houses. Mr. Barnes of New York drew well 12. Willie Collier in A Back Number 14; Lady Windermere's Fan 16.——PEOPLE'S (T. J. Groves, manager): Albert A. Farland to a meagre house 10, matinee. His banjo playing was very good. Patrice in The Kid 11; large house. The Fast Mail 18; Pulse of New York 25.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): Walker Whiteside in The Lady of Lyons 9; well pleased audience. The star received several curtain calls.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): After two weeks of darkness, Vreeland's Minstrels reopened the house 10 to a large and well pleased audience. A Barrel of Money 14.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Ship of State failed to please a small audience 7. Joe Ott in The Star Gazer 11.——ITEM: Cancelations without notice are a common occurrence, and we are never sure that we are going to have a performance until we see the co.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Mr. Barnes of New York 8; fair house; performance not very satisfactory. The co. failed to have their scenery with them, and our manager claimed they could not present the play as per contract. He notified them that on settlement he would consider the matter of making a deduction of their receipts. When the curtain went down at the conclusion of the third act, the co. demanded a settlement in full, giving Mr. Cox ten minutes in which to make up his mind. In return he gave them five minutes to raise the curtain, or he would explain the cause of the long delay, notifying the patrons that they could have their money refunded. The curtain went up promptly. In the future cos. playing at this house must not ship their effects in advance or cut the performance, as Manager Cox will not tolerate it. Charles Dickson 13; Watson Sisters 20; Danger Signal 24.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Punch Robertson co. in repertoire 5-10 to moderate business, on account of election excitement. Co. good. An American Hero 22; Stock, magician, 24.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Hi Henry's Minstrels 7; poor business. Danger Signal 24; Pulse of New York 27; Pay Train 29.

MUNCIE.—WYSOR'S OPERA HOUSE (H. R. Wysor, manager): Yale's New Devil's Auction 6; S. R. O.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): George Dixon's Specialty co. pleased a fair house 8.

BRAZIL.—MCGREGOR OPERA HOUSE (W. A. Miller, manager): Davis and Keogh's Down in Dixie pleased a crowded house 9. Hi Henry's Minstrels 14; Under Ground 19-21.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager): Walker Whiteside in The Merchant of Venice pleased a large audience 10. Charles Dickson in Incog. 15; 4-11-44, 19; Danger Signal 21.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Walker Whiteside in Hamlet 5; good business. Dixon's Specialty co. 7; light house. Zo-Zo canceled 10. The Star Gazer 12; fair audience. A Trip to Chinatown 16.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Lost in New York 7; large and well pleased audience. The living pictures were attractive.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): A Summer Blizzard gave a very satisfactory performance to a large house 6. The co. is a very capable one. The dancing of the Misses Nichols was especially clever. Charles A. Burke leaves the co. in a few days to return to New York, where he expects to look after Mr. Blaney's other cos. Si Perkins 17; A Barrel of Money 22; Faust 24; Pete Baker 29.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Paterson, manager): A Barrel of Money 8; fair business. Frohman's Charity Ball 14; 4-11-44, 15; Derby Winner 17, with matinee; Pay Train 19; Lady Windermere's Fan 20; Charles Dickson in Incog. 22.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): She 8; fair house. Little Trixie 12; well pleased audience. Danger Signal 20; Hi Henry's Minstrels 22.——ITEM: Sadie Farley, of the She co., who has been ill for the past week, was unable to appear in this city. The part was capably filled by Lottie Church, the understudy. Miss Farley remained here, and in a few days was able to join the co.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Devil's Auction 7; large audience. Walker Whiteside, booked for 14, canceled. Hi Henry 24; His Nibs the Baron 30.

FORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): Steve Brodie presented On the Bowery to good houses 9, 10. Power of the Press 13; light house.

MARION.—SWEITZER'S OPERA HOUSE (W. A. Livermore, manager): Waite's Comedy co. 5-10; crowded houses. Joe Ott in The Star Gazer 13; Incog. 17.—— ITEM: The Opera House management on 18 will begin a series of Sunday night concerts by the Soldiers' Home Band, of this city, under the direction of Captain Stack.

RICHMOND.—PHILLIP'S OPERA HOUSE (J. H. Dobbins, manager): She 5; Si Plunkard 10; both to fair business. Hi Henry's Minstrels 16.——GRAND OPERA HOUSE) Frank McGibney, manager): The Idler 6; In the Name of the Czar 7, 8; fair business. Incog. 15.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. Fagan, manager): A Barrel of Money pleased a fair house 3. Frank Tucker Comedy co. 19.

VINCENNES.—GREEN'S OPERA HOUSE (Frank Green, manager): Down in Dixie to good business 8. George Dixon and his vaudeville troupe drew fairly well 10. Patrice in The Kid drew a good house 12.—— ITEM: Leroy Burtch, a professional of this city, who was last season with George Staley, has written some very successful songs. James Mackie sang his "Leader of the Band" with great success in St. Louis recently.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): The season opened at this house with the Wales Comic Opera co. in Albania 10 to a large house. It is reported that the co. disbanded after the performance here, owing to losses to the management and some difficulties regarding salaries. They went to Chicago to reorganize. The three child dancers left for New York.——GOOD'S OPERA HOUSE (J. B. Toms, manager): Mr. and Mrs. Robert Wayne are playing to large houses at popular prices 12-17.

DUNKIRK.—TODD'S OPERA HOUSE (M. Waltman, manager): Gloriana 22; good advance sale.

MADISON.—GRAND OPERA HOUSE (F. E. DeLosta, manager): Si Plunkard co. 5; good house. Charles Dickson's Incog. 12; fine house. Vreeland's Operatic Minstrels 15; Watson Sisters' Extravaganza 19; Black Jenny Lind Concert co. 26. His Nibs the Baron 29.—— ITEM: Maurice Doblin, treasurer of Incog. co., was a resident of Madison twenty-six years ago, and renewed happy recollections on the co.'s visit here.

IOWA.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Pauline Hall in Dorcas 7; large and well-pleased audience. Cleveland's Minstrels 13; profitable patronage. Olivette (local) 21, 22.——GAIETY THEATRE (Andrew W. McLimont, manager): Variety performances to fair business.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Darkest Russia gave one of the most enthusiastic performances ever given in the city 9 to large business. The New Boy, with Bert Coote as Archibald Reinick, supported by a clever co., gave satisfaction to large business 12. Friends 15; Al. G. Field's Minstrels 16; Mr. Barnes of New York 19; Gladys Wallis co. 21.——GRAND OPERA HOUSE (William Foster, manager): Jack Fowler closed 5-10; fair business. Silver Wedding 19-21.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): A Trip to Chinatown 9; large audience. James J. Corbett in Gentleman Jack was enthusiastically greeted 12; receipts, $500.——ITEMS: Corbett's championship belt was stolen from the show window of a drug store in Davenport the night before his appearance here.—Jessie Villars, the clever little soubrette of the Corbett co., has been ill for several days. She remained behind the co. at Quincy, where she will rest until well enough to resume her work. Friends 14; Conroy and Fox 16.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): On the Suwanee River, billed for 9, canceled on 8; there was over $800 advance sale. Andrews' Opera co. to fine business 7. Gladys Wallis 16.

MUSCATINE.—COLUMBIA OPERA HOUSE (W. G. Monroe, manager): Corse Payton co. opens a week's engagement 12.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): Woodward Theatre co. week ending 10 to fair business. Bunch of Keys 29.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Finnigan's Ball 8; full house. James J. Corbett 10; good business.——ITEM: Ed. Thurnear, ahead of Robert Gaylor, came to town the day previous to the entry of Corbett and was constantly followed by a crowd of people who thought they were gazing on the champion pugilist.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simons, manager): Pauline Hall in Dorcas 6; large house. Darkest Russia 8; packed house. Gustave Frohman's New Boy co. 10; fair business. Bert Coote as Rennick, and his wife, Julie Kingsley, as Susan, are very clever. James J. Corbett 14; Gladys Wallis 15; Friends 17; Al. G. Field's Minstrels 19; The Kid 21.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): A Trip to Chinatown 7; big business. The Wilson Theatre co. will open a three nights' engagement 12 with Bartley Campbell's White Slave.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Davis' U. T. C. 7; packed house. Al. G. Field's Minstrels 20; Bunch of Keys 23.——ITEMS: Manager Weiser returned from his Chicago trip 12.—Manager Campbell, of Field's Minstrels, spent 13 here.—James W. Davidson, of the Peary Arctic Expedition, visited Manager Weiser before his departure for China, as war correspondent for a syndicate of Eastern newspapers. On his return, he will go on a lecture tour, under the direction of Major Pond.

KANSAS.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): Charley's Aunt 9; fine business. Conroy and Fox in Hot Tamales 11; large audience.——CHICKERING HALL (C. Hoffmann, manager): Detroit Philharmonic Club 6; crowded house.

FT. SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): A Cold Day and Chip o' the Old Block 10; business fair. A Trip to Chinatown 27; Marshall Burlesque Opera 29; Our Married Men 30.

ATCHISON.—THEATRE (E. S. Brigham, manager): Charley's Aunt 8; fair-sized audience; general satisfaction. Conroy and Fox in Hot Tamales 9; small house. Charles A. Loder in Oh, What a Night! 10; poor business. Felix Morris 13.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Owing to cancelations the house will be dark until 30; when Frohman's Jane co. is due.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Fisher's A Cold Day co. and Scott's Chip o' the Old Block 8; large business. Jane Coombs' co. in Romeo and Juliet 19.

GIRARD.—HERTNER'S OPERA HOUSE (H. E. Hertner, manager): Squire Haskins' co. presented Jim Bowie in "The Siege of the Alamo" 7; performance good; crowded house. Our Goblins 14.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): A Cold Day and Chip o' the Old Block 9 to a large and seemingly well pleased house. Our Goblins 14.

COFFEYVILLE.—PERKINS' OPERA HOUSE (Carl Caldwell, manager): Chip o' the Old Block and A Cold Day co. combined 7; good house; performance very good.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Scott and Fisher's double bill, Chip o' the Old Block and A Cold Day, was presented to a big house 6. Election returns were read from the stage. Merry Milkmaids, by local talent, 13.

KENTUCKY.

MT. STERLING.—GRAND OPERA HOUSE (Hudson and O'Connell, managers): Mr. Barnes of New York 6; good house. Yon Yonson 9; fair house. Si Perkins 12; Griffith's Faust 21; Spider and Fly 27.

WINCHESTER.—OPERA HOUSE (E. L. Kinneman, manager): Yon Yonson 12; S. R. O.; delighted audience. His Nibs the Baron 22.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Mr. Barnes of New York 5; large business; performance highly satisfactory. Black Sheep 8; attendance good. Yon Yonson 10; fair business; performance good. Rose Coghlan 14, 15.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): A Summer Blizzard failed to draw 8. The performance was cut in order to catch the night train. Charles H. Yale's Devil's Auction drew the banner house of the season thus far 10; the S. R. O. sign being out before the curtain went up. Performance satisfactory, the specialties being especially good. Inez Mecusker in The Prima Donna 20; The Dazzler 23; Derby Mascot 26.——COURT HOUSE AUDITORIUM: General Basil W. Duke, editor of the *Southern Magazine*, of Louisville, Ky., delivered his lecture on "Morgan and His Men" to a large audience 12.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): A Black Sheep 9; large house. Yon Yonson 13; good house. Si Perkins 15; Sandow 19; Spider and Fly 30.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Terrell, manager): Charles H. Yale's Devil's Auction 13; packed house. Minstrel performance 14 by the local lodge of Elks.——ITEM: Manager Terrell is dangerously ill.

BOWLING GREEN.—POETTER'S OPERA HOUSE (J. M. Robertson, manager): The New Devil's Auction 12; crowded house.

LOUISIANA.

MONROE.—OPERA HOUSE: Rev. Sam Jones drew crowds 5-10.——ARENA: Ringling Brothers' Circus 8; big business. They will make eight more stands, clos-

[CONTINUED ON PAGE 8.]

AT THE THEATRES.

Bijou.—The South Before the War.

It was presumably owing to the fact that no more suitable attraction could be booked at short notice that The South Before the War secured a week's engagement at the Bijou. It purports to be a spectacular entertainment, introducing characters of negro life as they existed in ante-bellum days.

The solos, quartettes and choruses are sung by genuine colored folk. It must be confessed that their singing, with few exceptions, was very bad. Their dancing was fortunately an improvement on their vocal efforts, but taken as a whole, the performance was not worthy of a Broadway house.

The principals included Charles Howard as old Eph Clawson, Billy Williams as Aunt Chloe, Fred. Seville as Young Eph, Mack Charles as George Harris, and Alice St. Clair as Jennie Harris.

American.—Later On.

Hallen and Hart in the last edition of their ever-popular Later On were seen at the American Theatre on Monday evening.

Although it is only a light trifle, the farce serves admirably to display the capabilities of Hallen and Hart and their clever company.

The amusing jokes and songs, some of which are new, were received with enthusiasm by a large house. Mr. Hart was, as usual, exceedingly clever, and with Mr. Hallen, was warmly welcomed.

Carrie De Mar and Mollie Fuller furnished much merriment, and Bessie Tannehill, Nina Harrington, Mark Murphy, and Donald Harold were among the others of the company.

The present engagement of Messrs. Hallen and Hart is of special interest, it being their last season together.

Grand Opera House.—Rosedale.

Joseph Haworth, supported by an evenly-balanced company, presented Lester Wallack's successful melodrama, Rosedale, at the Grand Opera House on Monday evening, before a large audience.

Although the piece is familiar to most theatregoers, it seemed not to have lost any of its interest. Hr. Haworth's personation is virile, as usual.

As Rosa Leigh, Isabelle Evesson won the admiration of the audience by her refined and charming characterization.

The others of the company were equally well adapted to their respective parts.

Koster and Bial's.—Vaudeville.

A large audience enjoyed a capital programme at Koster and Bial's last night.

The new features consisted of the first appearance in this country of M. and Mme. Bruet-Riviere, duettists and imitators, from Paris, and the first appearance of McAvoy and May, eccentric comedians. The duettists give some clever imitations of animals and instruments, and appeared to please the audience immensely. The eccentric comedians had nothing particularly original to show, but managed to get several recalls.

The most interesting feature of the bill continues to be, of course, the wonderful Russian dwarf, Carmencita, the Finneys, and the living pictures.

Tony Pastor's.—Variety.

Imogene Comer, who possesses a contralto voice of rare quality, made her first appearance at Tony Pastor's last evening.

Other newcomers were Ramza and Arno, the comic gymnasts from the London Alhambra; the Holbrooks, who manipulated the cornet and saxophone respectively with melodious effect, and Grace Vaughan in original dances.

The current bill also includes the Brothers Venola, Princess Pauline, Murray and Alden, Mlle. Bertina, and the Ryders in a circus rehearsal.

At Other Houses.

The success of The Pacific Mail at the Star has more than pacified William H. Crane for Metropolitan indifference in regard to his personation of Falstaff in the Merry Wives of Windsor.

Little Christopher Columbus at the Garden presents an agreeable entertainment of melody and mirth, interlarded with all sorts of clever specialties. The fiftieth performance was celebrated last evening by the distribution of solid silver souvenirs. A new series of Kilanyi living pictures adds materially to the interest of the performance.

Paul Kauvar is at the People's this week.

The Coming Woman is in its second and last week at the Fifth Avenue.

The run of The Bauble Shop will terminate a week from Saturday, as The Masqueraders is to be produced at that house on Dec. 3.

The New Woman remains the current attraction at Palmer's.

A Gaiety Girl has by no means worn out her metropolitan welcome at Daly's, but will have to go on the road next week, as Mr. Daly has made arrangements for the return of Ada Rehan in a revival of Twelfth Night on Nov. 27.

The Whitney Opera company continue in Rob Roy at the Herald Square with undiminished box-office prosperity.

The days of Shenandoah are numbered at the Academy of Music. The concluding performance of its prosperous run is set down for a week from Saturday night.

Palmer Cox's Brownies has entered upon its second week at the Fourteenth Street Theatre.

The New Boy is to take his departure from the Standard after Saturday night's performance, as William Gillette's new play, Too Much Johnson, is due there next Monday.

A Woman's Silence, a new play by Victorien Sardou, is to be produced this (Tuesday) evening at the Lyceum Theatre.

The Bostonians will open their annual engagement at the Broadway Theatre to-night (Tuesday) with the first production of a new comic opera called Prince Ananias.

Chauncey Olcott in his new play The Irish Artist began a week's engagement at the Columbus Theatre Monday night.

1492 was presented at the Harlem Opera House Monday night by the original cast. Richard Harlow as the stately Queen, Theresa Vaughn with her dainty songs, and the droll tramp of Walter Jones delighted the audience.

Nellie McHenry opened a week's engagement at Niblo's on Monday night in A Night at the Circus, and pleased a large audience.

Walter Sanford's The Power of Gold is the attraction at Jacobs' this week.

***The CHRISTMAS MIRROR will be published about Dec. 1. Advertising copy should be sent at once.

BROOKLYN THEATRES.

Park.—Shore Acres.

James A. Herne was welcomed by a lare audience on Monday evening in Shore Acres. There is no doubt that Brooklyn will add the seal of its approval if the enthusiasm of the first night audience counts for anything. The play remains for three weeks.

Columbia.—The Girl I Left Behind Me.

The second and last week of Belasco and Fyles' drama began on Monday evening before a large audience. The effective work of James Wilson, Thomas Oberle, Maclyn Arbuckle, and Blanche Walsh and Violet Rand, together with the cavalry and infantry, and the Indians, aroused the usual enthusiasm.

Amphion.—The Liliputians.

The Liliputians in Humpty Dumpty were seen at this theatre Monday night. The audience was large and demonstrative. The costumes and scenery were elaborate. Herman King, Franz Ebert, Ludwig Merkel, and Adolf Zink furnishes the humor, and Elise Lau and Selma Goerner played acceptably. The attraction next week is The New Boy.

Notes.

M. B. Curtis is doing Sam'l of Posen at the Bijou.

The Two Sisters are at the Star.

Coon Hollow is at the Grand Opera House.

George Hoey's A Tale of Corsica, with Walter Sanford's stock company, is at the Empire.

Weber and Fields are at the Gaiety.

De Wolf Hopper will be Santa Claus at Mrs. Fittig's Christmas tree, which will be set up in the Columbia Theatre on Christmas morning.

AMONG THE DRAMATISTS.

Hattie Starr (Mrs. Charles L. Harris) has nearly finished an opera for De Wolf Hopper. It is said that the libretto treats of a novel subject, and that the music is bright and catchy.

Writing to May M. Ward about one act of a play of hers submitted to him lately, William H. Crane says: "I certainly was interested in it, and if you only knew of how few plays nowadays that could be said."

The Summer Girl, a comedietta written by Ruy J. Beckhard, a young Bostonian, will be first performed at Union Hall, Boston, on Thursday evening, Nov. 22, by Edmund Elton and his company.

The London papers give hearty praise to Truthful James, the farcical comedy by Charles Klein and James Mortimer, that is now running at the Strand Theatre. The *Daily Telegraph* calls it "a merry farce;" the *Post* says its reception was wholly favorable;" the *Chronicle* pronounces it a success, and the other journals are equally appreciative.

The report that Mrs. Berlan Gibbs has accepted a play by Haddon Chambers for immediate production is contradicted by *Theatrical Tidings*.

Ernest Lacey has received an order from Julia Marlowe for a new play on an historical subject.

James A. Herne will read his new play, An Unofficial Patriot, to a leading manager in a few days. Mrs. Herne, it is said, will be cast for the principal female role when the piece is produced.

Robert W. Leighton writes from Amsterdam, N. Y.: "My new war play, The Escape from Libbey (prison) will be put on for a run of two weeks in one-night stands in February. The play was put on at the Academy of Music, Scranton, Pa., recently at two performances and a matinee to $1,445.05."

Gordon Emmons recently wrote a one-act play and named it My Brother's Keeper. He now finds that there is already a play by that title, and will rename his work.

J. R. S. Birch, a lawyer of Washington, Kans., has written a play entitled Home, Sweet Home, founded on the private life and public career of John Howard Payne. The play was recently performed at the place above named by amateurs under the direction of the author, and was well received.

Dashing Widows, an American comedy, the joint work of Howard Wall and Seymour Tibballs, was produced by Mr. Wall's Ideals at Galion, O., on Oct. 27. The piece is said to have been received with favor. Mr. Wall is at work on a new comedy, to be called A Mental, Moral, and Physical Wreck.

Jay B. Benton, THE MIRROR's Boston correspondent, and William E. McQuinn have nearly completed a comic opera. Mr. McQuinn is well known as a musician in Boston, and made great success as musical director at the Boston Museum last Summer.

A new farce by George Knowlton, entitled A Genius, was first performed in Worcester, Mass., on Oct. 31, and was there pronounced a success. Mr. Knowlton is at work on a fairy extravaganza, which will be produced about Christmas by children.

Ups and Downs of Life, a four-act play by F. S. Scudamore, was produced by Oliver Byron at the Drake Opera House, Elizabeth, N. J., on Nov. 2.

Howard P. Taylor has just completed the rewriting of his war drama, Maine and Georgia, and will give it an elaborate production at the Grand Opera House, Philadelphia, on Dec. 10. He informs us that he has altered the plot, eliminated all irrelevant matter, and equalized the characters, making the drama the feature. The company is being engaged at the Packard Dramatic Agency. Mr. Taylor thinks his battle scene, as altered, will surpass anything of the kind ever seen upon the stage. There will be a naval action between two monitors and a land battle going on at the same time. The piece will be played only in week stands.

CRUSHED TO DEATH.

Charles Smith, property man for The South Before the War company, which played in Chester, Pa., on Saturday night, met with a terrible death on Sunday morning. The company was quartered in a car on the track of the Baltimore and Ohio Railroad. Smith was smoking on the rear platform when a train backed on the siding and collided with the car, knocking him over. He was caught between the cars and crushed to death.

MARIE BURROUGHS HAS CLOSED.

Marie Burroughs and her company closed on Nov. 17. The company came to this city from Baltimore, arriving here yesterday. They are billed at Norfolk and Richmond for this week, and one-night stands in the East for next week, but they will be idle this week and next week, and probably reopen in Boston on Dec. 3.

PROCLAMATION!

Thursday, Nov. 29, 1894,
is hereby appointed a day of
THANKSGIVING
for all managers who have played or are booked at the Grand Opera House, Boston, this season.

MANSFIELD & MAGEE,
Lessees and Managers.

Some Late Time Open.

THEIR ALLIES HONORED.

Banquet of the Dramatists' Club to Friends in the Fight Against Play Pirates.

A dinner was given to Congressmen James W. Covert and Amos J. Cummings by the American Dramatists' Club on Saturday evening last, at the New Netherlands Hotel, Fifty-ninth Street and Fifth Avenue, in recognition of their services and zeal in Congress in behalf of the proposed amendment to the Copyright Law recently drafted by the Club.

A. M. Palmer, ex-Judge A. J. Dittenhoefer, Daniel Frohman, Charles H. Hoyt, and Charles Frohman were also invited to be guests of the Club. The two latter, however, were unavoidably absent.

The *menu* was elaborate and the occasion was in every essential the most noteworthy and important gathering of the Club yet recorded. Twenty-four members sat down to the table at half-past seven o'clock, with Messrs. Covert and Cummings on either side of the President, Bronson Howard.

After a few timely post-prandial remarks by the President, Mr. Cummings was introduced and gave a semi-humorous review of his experience with the bill in Congress, and severely handled the two contumacious members of the Committee on Patents from Texas and Alabama who opposed the amendment, and succeeded in proving their opposition to be the result simply of geographical prejudice and narrow-mindedness. He also cited the fact that Judge Culbertson, after speaking an hour against the bill in Congress, when its real merits were presented to him by other members of the committee, felt so ashamed of his speech that it never appeared upon the pages of the *Congressional Record*. Mr. Cummings assured the club that at the next session of Congress he would redouble his efforts to secure the speedy passage of the bill.

He was followed by Mr. Covert, who made the speech of the evening. He also spoke of his labors in behalf of the amendment, and his futile efforts to convince the obstinate members from Texas and Alabama of their asinine opposition, who, in the face of the most indubitable proof of the inefficacy of the present law in the matter of play protection, stubbornly maintained the contrary, and proved the stumbling block to the passage of the amendment at the late session. Mr. Covert also assured the club of his sympathy for the bill, and that he would zealously work for its passage. His speech was listened to with evident pleasure, and was heartily applauded.

Judge Dittenhoefer followed with a characteristic speech, and while he went over the same ground as the preceding speakers, he also touched upon new features pertinent to the subject, and gave a comprehensive idea of the working of the amendment, should it become a part of the Copyright Law. He took the ground, however, that it would be difficult to pass the bill with the penal clause attached, but that without that, he believed an injunction against a pirate obtained in any circuit court of the United States would prove practically operative, and eventually stop play stealing. This was combatted by several, who believed that such injunction would be attended by as much expense and annoyance in following up the pirates as at present under the old law. The Judge, however, entertained the Club in his inimitable way, and was liberally applauded.

Early in the evening Mr. Palmer desired the president not to call upon him for a speech, and Mr. Howard in deference to his request, asked him to "simply make a bow." Mr. Palmer complied quite ministerially, but before he got through bowing he made the longest speech of the evening, during which he earnestly combated Judge Dittenhoefer's position in regard to the injunction clause, stating with vehemence that the only way to stop play stealing was to "jail the pirate." This was the only kind of a law, he contended, that would prove operative or practical; that he believed it required only a few examples of this kind to effectually rid the country of play thieves. The club seemed to heartily concur with him. Mr. Palmer mentioned the fact that not only himself, but other managers, had spent small fortunes in following pirates from city to city and from town to town, and that he had had quite enough of it—citing a case where he had spent $11,000 in trying to protect one play from thieves, and then finally lost it. He was in hearty sympathy with an amendment with the penal clause attached, but he did not believe any other would be of value.

Mr. Palmer then proceeded to give the club a little advice. He spoke of his willingness to encourage the native dramatist, but that the native dramatist was furnishing him no material. There was a buzz of protest over his statement, and various *sotto voce* whisperings that native material had not received competent consideration at the hands of Mr. Palmer's readers. Be that as it may, Mr. Palmer's remarks may prove salutary, and he should not be surprised if he is overwhelmed with native plays for some time to come.

Daniel Frohman was loudly called for. He, too, had rebelled against speaking, but notwithstanding he made a short and eloquent speech, and congratulated the club upon the progress it had made with the amendment, and said he would be glad to assist in any way towards its successful fruition. Mr. Frohman is a rapid, distinct speaker, and he talks to the point.

Several members of the club followed with appropriate remarks, and J. H. Ryley contributed a recitation and song.

Mr. Cummings said he would again introduce the bill at the next session of Congress in its integrity—that is, with the penal code attached—and both he and Mr. Covert would use every effort to have it passed early in the session.

Those present were: Bronson Howard, president; Howard P. Taylor, vice-president; Charles Barnard and Charles Klein, secretaries; C. P. Clifford, Charles Chamberlain, J. I. C. Clarke, Charles T. Dazey, Franklin Fyles, James W. Harkins, Jr., Leopold Jordan, Harry P. Mawson, J. J. McCloskey, Edward Paulton, Paul M. Potter, Richard A. Purdy, Benjamin F. Roeder, J. H. Ryley, Nugent Robinson, Edgar Selden, Nelson Wheatcroft, Thomas Frost, Augustus Pitou, Will. R. Wilson, and others.

UNDER THE BLACK FLAG.

Manager W. K. Wallser, of Burlington, Vt., recently received a letter signed W. J. Allen, agent for Paige and Manchester's New York Gaiety company, asking for time for Hazel Kirke, in connection with specialty performances, a brass band, a street parade and living pictures.

Ellinwood's Repertoire Players are said to be using plays to which they have no right, among them being The Two Orphans.

Joseph D. Clifton informs THE MIRROR that his play, The Ranch King, is being pirated in the West by Fred. Marsh's "select players," the pirates giving his name on the bills as author and making no pretense to disguise their work. Jere Grady and Jennie Carpenter are also playing without warrant Mr. Clifton's Myrtle Ferns in New England, under the title of Righted at Last, and this play is also being pirated in the East by Doret Alston.

Moriarity's Dramatic company is playing Forgiven and The Unknown.

Carl J. Breetz writes from New Albany, Ind.: "It has been my desire for some time to send you the name of one of the most bare-faced of pirates, but last week's issue of THE MIRROR saves me the trouble of introducing Sackett and his comedians, who are pirating such plays as The Vendetta, Mr. Barnes of New York, The White Slave, and Jane. This does not astonish me so much as the furnishing to him of actors by a well-known theatrical exchange in Chicago.

A company under the direction of Joe G. Quinn and headed by Dan Williams and George E. Henry produced McKenna's Flirtation in Bethlehem, Pa., last week, and are playing that circuit.

The Gipsy Ward Dramatic company, recently playing at Wonderland, Port Huron, Mich., produced Lost in New York under the title of Cad the Tom Boy. On the second week of their engagement they put on Hazel Kirke. The manager of Wonderland has announced that he will put up in his house a ballot box, and that any person desiring to see a particular play has only to cast a ballot with the name of the play, and the drama receiving the highest number of votes will be produced.

The Sawtelle Dramatic company is pirating Rosedale in Vermont.

DR. SCHILLER RETURNS.

Dr. Schiller, the major-domo of the Rosenfeld forces, arrived from Europe on the *New York* on Sunday. To a MIRROR man he said:

"I saw Madame Duse in England and again in Florence. She told me she could not come to America this season, as existing contracts with German managers prevented her. Nor would she give me any encouragement for next year. Duse likes America, and is very much pleased with the success she met with here, but she is peculiar, and it is not easy to know what she will decide to do.

"While in Italy I secured for Messrs. Rosenfeld an option on Verger's new drama, The She Wolf, which was mentioned by your Italian correspondent some weeks ago. The story deals with a capricious woman, and it is very strong.

"In Berlin I saw Hauptmann. He told me about his New York experiences with Hannele, and although pleased with the kind reception this piece had received in many quarters said America was too noisy a place for him.

"I saw very little abroad worth mentioning. The best plays to my mind were The Weavers, in Germany; The Masqueraders, in London, and La Gouvernante, in Paris."

CHARLES T. PARSLOE PARALYZED.

Charles T. Parsloe, the well-known comedian, was stricken with paralysis at his residence, in West Twenty-fourth Street on Saturday. His right side is affected, and his condition is critical.

Mr. Parsloe was noted for his Chinese impersonations. For years he played Wing Lee in My Partner. He has been an actor since early youth.

A dramatist whose work vouches for his ability can be secured to assist in revising manuscripts and preparing them for publication or stage production, and to perform general duties of private secretary. University education; practical experience; highest references. Compensation moderate but no contingent arrangements. Address E. D. B., MIRROR office.***

THE GRUMBLER.

"I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please."

A RUSTIC official so big with an original conception of law that it is a wonder he did not emit home-made revised statutes every time he opened his mouth—a very legal geyser, as it were—made himself notorious the other day by arresting three actresses on a railroad train near Van Buren, Arkansas, on a charge of gambling.

The three women sought to while away the tedium of the run between Little Rock and Fort Smith by a perfectly innocent resort to poker.

Don't understand me as an apologist for cards in feminine hands in public places, and of all other places on a railroad train.

I don't even like to see men play cards on a train, although I can excuse them if the game be whist or some other mild excitant of the nerve centres.

But circumstances alter cases.

As to poker, I would a word with you. The man who never has played poker is something like his fellow who never has drank anything stronger than milk or with uncertainty and lack of method scratched a match to light his gas for retiring later than 10 P. M.

Poker, in fact, is one of those details that round out man's experience.

It inculcates self-restraint, and he who plays it with the least rippling of his emotional surface is fit in some respects to govern a kingdom.

That ancient prescription, "Know thyself," is never fully carried out by the man ignorant of the game, and great presence of mind at junctures that would excitingly affect the average person, if not create panic, are met by the expert poker player with an unruffled exterior, which, at times of public emergency, no doubt does public good.

If I were in any assemblage threatened by disaster I should much prefer to have poker players about me than mere theorists upon conduct in times of alarm and perplexity. To be candid, I would then prefer the company of poker players to that of clergymen who did not understand the game.

But to return to the episode of the Arkansas railroad. There are few women who can play poker placidly either in public or private, with anything—even bon-bons—at stake. This game and woman were never designed for each other's orderly society. There is proof enough that the three actresses arrested at Van Buren were not gambling in the fact that they were unexcited and perfectly self-contained.

I never have seen women play cards on a train, although I have seen women on trains in civilized communities to whom such diversion would have been a blessing—in communities where fellow passengers were interesting; where fleeting views from car windows would engage any artistic eye; where all resources of current literature and other refreshment were at hand. And I can understand why the actresses played poker between Little Rock and Fort Smith. There was absolutely nothing else on that run to play.

As to the man who made the arrest, verily he hath his reward. The chief train robber of the neighborhood has resigned all holding-up activity in this official's favor and come East, converted to the humdrum of regular vocations. The press of Arkansas assailed the arrester with one pen, and his name, Samuel Chew—how redolent of Populist politics!—has politically been transformed to that expressive title of misfortune, Dennis. This Chew, in fact, is more than Arkansas can swallow.

Chew, of course, is a hypocrite of the most perfect type. No doubt he had a pack of cards in his own inside pocket. If there be a law in this locality against liquor, probably a flask nestled up against the cards. In his case, a bounding ambition hath o'erleaped itself.

And yet, while he finds excuse for the game of the actresses in this case, the Grumbler would suggest to them while traveling in Arkansas hereafter—or for that matter, while traveling anywhere—to lay in a stock of good reading or get out their fancy work.

I am a grumbler on general principles, but I confess that improvement of any kind always engages my good wishes. I see that the manager of a theatre in Seattle, Wash., has removed his bar and put in its place a menagerie.

And yet a bar stocked with the right decoctions would have enabled this manager to advertise a menagerie without going to the expense of animals.

I see that Frank James, noted in the West for exploits that have enshrined in the hearts of countless thousands such historic figures as Claude Duval, Jack Sheppard and their like, has abandoned the racetrack, which seems to have been his first resort after quitting outlawry, and is now a doorkeeper for a St. Louis theatre.

There is something about James that I like. Listen to him:

"I have left the racecourse. It has ceased to be profitable, and I have a son now seventeen years old, who, if I had continued in the business, would also have drifted into it. In the future I shall be in the theatrical line. Not on the stage, but in the business office or at the door—or somewhere near where the money is taken in. I have commenced at the bottom round, and expect to work my way gradually up. I will never go on the stage. I have no merit in that line, and no sort of practice would make me an actor."

Here is candor that pleases.

Frank has abandoned the race-track first because it was no longer profitable, and second because of the bad influence it might exert on his son.

He has—with an instinct developed in holding up stage-coaches and other feats on the highway—connected himself with that door of the theatre "somewhere near where the money is taken in."

With a commendable modesty that characterizes all true neophytes of art—whether it be the man with the bull's-eye lantern and jimmy who carefully places his ladder against the sill of the most promising window, or the man who wants to climb in painting, literature, acting or sculpture—he is satisfied with the "lowest round" as a starting-point.

And most remarkable of all is his confession that he has neither merit nor taste for stage work.

That settles it. He must have a play.

JAQUES.

A FLORENCE ANNIVERSARY.

Monday was the third anniversary of the death of William J. Florence, the comedian, and many of his friends and admirers visited his grave at Greenwood Cemetery and covered it with flowers.

Among the tributes were wreaths of immortelles, potted plants and sprays of cut flowers, the gifts of A. M. Palmer, president of the Actors' Fund; Russell H. Robbins, of the Players; the Florence Dramatic Association of Brooklyn; Walter M. Fleming, M. D., representing the Knights of the Mystic Shrine, of which order Mr. Florence was the founder in this country; Mrs. Barney Williams, Police Inspector Peter Conlin, and Joseph H. Tooker.

OBITUARY.

Colonel John A. McCaull, formerly one of the most prominent figures in comic opera in this country, died at Greensboro, N. C., on Nov. 12, of paralysis, aged forty-nine. The deceased was born in Scotland, but he was brought to this country in infancy by his parents, who settled in Virginia. At the age of sixteen he entered the Confederate army, where he served with distinction, rising to the rank of Colonel in General Mahone's division. He became a member of the Virginia Legislature in 1873. In 1879 he moved to Baltimore where he practised law for several months, dropping that profession for the theatrical. It is said that no manager ever produced more operas or introduced more stars than Colonel McCaull. Among his protégés were Lillian Russell, Marion Manola, Lilly Post, Louise Paullin, Jennie Reiffarth, De Wolf Hopper, Francis Wilson, Digby Bell, Sig. Perugini, W. T. Carleton, Eugene Oudin, Harry McDonough, Mme. Cottrelly, and others now prominent. Colonel McCaull became interested with James Barton Key in the production of The Pirates of Penzance in 1880, at the Fifth Avenue Theatre. Under his direction Falka, The Black Hussar, The Mikado, Bellman, Clover, The Lady or the Tiger, and many other pieces were produced. In 1882 Colonel McCaull became pecuniarily interested in the Casino, where for three years comic opera was presented under his direction. About six years ago he fell on the ice at Chicago and was never afterward well. When he was attacked by paralysis he went to Greensboro, where he has since lived with his sister-in-law, Mrs. Harry C. Martin. On Feb. 11, 1892, a benefit was given to him at the Metropolitan Opera House, this city, the net receipts being $8,000. Three daughters survive him. His wife died about eighteen months ago. Two of his daughters, Winifred and Angela, are with Richard Mansfield, and the youngest is pursuing her studies at Greensboro. The body was interred in Baltimore. The funeral services were held in St. Martin's Church in Baltimore. General Bradley T. Johnson had charge of the arrangements. The honorary pallbearers were members of the Confederate Army and Navy Society, and the active pallbearers were all ex-Confederate soldiers of the Maryland line who came in from the Home at Pikesville. They all wore the Confederate grey.

Charles T. Nichols, the old-time actor connected with the Bowery Theatre for many years as heavy man, died at 1:15 P. M. yesterday (Monday) at his home 226 West Twenty-fifth Street. For the past five weeks he had been confined to the house by a complication of diseases. The funeral services will probably take place this (Tuesday) evening.

Mabel L. Ryan, professionally known as Mabel Leonard, died of a complication of diseases of which pneumonia was the chief at the Post Graduate Hospital in this city last Thursday. The deceased was married, and a member of the Gaiety Girl chorus.

Mary J. Rowland, professionally known as Elizabeth Garth, and mother of Mrs. Frank Roberts, died in Milwaukee, Wis., on Nov. 13.

THE BLACK PATTI'S TOUR.

The transcontinental tour of the Black Patti Concert company, consisting of the Black Patti (Mme. Sissieretta Jones), Mathilde Walter, contralto; Vincenzo Bielletto, tenor; Orval Darvall, basso; Felix Heink, pianist, and Little Ruby, the wonderful child dancer, was inaugurated at Carnegie Hall last Sunday evening in a concert of the company, with the exception of Little Ruby, and it was a great success. If the enthusiasm with which the Black Patti was received may be taken as an indication of her popularity there can be no doubt of the warmth of her reception while on the road. The tour will consist of twenty weeks' time, all of which is booked. The company leaves the city to-day.

BARTON HILL SUBSTITUTED.

Daniel Frohman finds that he cannot dispense with C. P. Flockton as a member of E. H. Sothern's company, and for that reason Mr. Flockton will be unable to originate the title role in the prospective production of Charles Harbury's drama, The Flying Dutchman. In the circumstances Messrs. Harbury and Flockton have secured the services of Barton Hill for the role of Vanderdecken. Other members of the company will be Nestor Lennon, Harry St. Maur, Roletta and Doveto, Roxie Schwager, Marion Giroux, Kate Vandenhoff, Lizzie Creese and Nellie Carlton.

THE CHRISTMAS MIRROR.

In previous years the Christmas Numbers of THE MIRROR have presented strong attractions; but the CHRISTMAS MIRROR for 1894, which will be published about December 1, will eclipse them all.

The Editor has been fortunate in securing a remarkable body of contributors. Among them are representative dramatists, actors, operatic composers, and dramatic critics. Especially noteworthy is the list of dramatists, containing as it does the names of nearly all contemporary American writers for the stage.

The following list of our contributors is only partially complete; but it will serve to show what a great treat lies in store for the CHRISTMAS MIRROR's thousands of readers:

Bronson Howard,	**Reginald de Koven,**	**Marguerite Merington,**
William Gillette,	**C. T. Dazey,**	**Minnie Maddern Fiske,**
George Parsons Lathrop,	**Chandos Fulton,**	**Cora Urquhart Potter,**
Stephen Fiske,	**Edwin Milton Royle,**	**Kate Masterson,**
Joseph Howard, Jr.,	**Charles Donald Mackay,**	**Sadie Martinot,**
J. L. C. Clarke,	**Thomas Frost,**	**Ettie Henderson,**
Edward E. Kidder,	**Rollin Cutter,**	**Maida Craigen,**
"Biff" Hall,	**J. A. Waldron,**	**Olive Oliver,**
De Wolf Hopper,	**Arthur Hornblow,**	**Trella Foltz Toland,**
Kyrle Bellew,	**Redfield Clarke,**	**Ethelyn Friend,**
Howard Paul,	**Howard P. Taylor,**	**John Ernest McCann,**
J. E. Dodson,	**B. B. Vallentine,**	**Grant Stewart,**
Charles Barnard,	**B. F. Roeder,**	**Albert Hardy,**
Franklin Fyles,	**Harry P. Mawson,**	**Kellar,**
Clay M. Greene,	**Edward A. Paulton,**	**James T. Powers,**
John Philip Sousa,	**Albert R. Haven,**	**Walter Stearns Hale,**
J. Cheever Goodwin,	**Edgar Selden,**	**Col. T. Allston Brown,**
Fred. W. Sidney,	**J. F. Milliken,**	**Edmund Russell,**
George Backus,	**Seymour S. Tibbals,**	**Arthur Grissom,**
Alfred Kennedy,	**Robert Stodart,**	**Albert Ellery Berg,**
Edward M. Alfriend,	**Ezra Kendall,**	**Wilfrid North,**
Nelson Wheatcroft,	**Wallace Bruce,**	**Edward W. Dunn,**
Maurice E. McLoughlin,	**Stewart Allen,**	**Frank Butler,**
W. R. Sill.	**Herbert Hall Winslow,**	**Frederic Edward McKay,**
Bingley Fales,	**C. R. Clifford,**	**Collins Sturtevant,**

And others.

The CHRISTMAS MIRROR, besides its hundred or more of original literary features, will be embellished more artistically and more profusely than ever before.

The cover, which has been designed by William Martin Johnson, is distinctly fetching, novel and "up-to-date." It has been reproduced exquisitely by Messrs. Wood and Parker, the art lithographers of this city.

The Number will be filled to overflowing with hundreds of portraits, illustrations, and decorative effects. Among the many artists that have been engaged on this work are Messrs. Johnson, Fleming, Jopling, Upjohn, Funk, Morgan, Jacobs, Drake, Hauser, and Adams.

The Electro-Light Engraving Company have furnished the engraving, which is an earnest of its quality. The typography and printing are in the hands of the Trow Printing Company, the printers of several of the leading illustrated magazines.

It will be a mammoth number and the edition will be the largest THE DRAMATIC MIRROR has yet published—but not larger, it is confidently expected, than the demand for it will be in every city, town and village of the United States.

The price of the CHRISTMAS MIRROR will be *50 cents*. It will be sent, postage prepaid (on receipt of price) from the publication office, or it may be ordered from any newsdealer.

THE DRAMATIC MIRROR,
1432 Broadway.

THE AMATEURS.

The Mikado was presented at Greenwall's Opera House, Fort Worth, Tex., on Oct. 26 and 27, by local talent for the benefit of the Episcopal Church. The cast comprised the most talented singers in Northern Texas, and the delightful rendering of Sullivan's music would have done credit to a professional company. The cast included Mrs. George England, Virginia Burroughs, Mary Whitla, J. C. Havens, N. M. Washer, T. W. Slack, G. L. Prescott, C. H. Robertson, and Mrs. P. Ducker.

The Amaranth Society of Brooklyn began its twenty-fourth season at the Academy of Music last Wednesday evening by the production of Fred. Marsden's Humbug. Percy G. Williams and Nellie Yale Nelson reappeared with the society.

The Gilbert Dramatic Association of Brooklyn opened its sixteenth season recently with a performance of Tom Cobb, by W. S. Gilbert. The cast included John W. Noble, James Jordan Darling, J. Ed. Quinn, Libbie F. Healy, J. J. Crowley, Marion Pearkes, Mamie Sloat, Augustus Oelrichs, Sadie B. Goldie and George Abbott.

Members of the Lyceum Dramatic Association played the one-act farce, Aunt Louisa, at the Church of the Holy Sepulchre, Seventy-fourth Street and Park Avenue, last Thursday evening, to a full house. The farce was preceded by literary and musical numbers. Among those who appeared were Little Estelle Boyd, Charles E. Lage, Thomas R. Eichinger, and Miss L. B. Gatchus.

MUSICAL NOTES.

Juanito Manen, a Spanish boy, made his New York debut as a pianist in the Mendelssohn Glee Club Hall last Thursday night, and displayed great aptitude. On the same evening the Baroness de Beridez made her first appearance as a vocalist. She has a fine mezzo-contralto voice and an excellent method.

The Arion Society gave its first concert of the season at the club house on Sunday evening, Nov. 11.

The Seidl Society gave its first Brooklyn concert of the season at the Academy of Music last Tuesday evening. Cesar Thomson, the violinist, appeared, and his work was received with enthusiasm.

Nordica has been singing Elsa in Lohengrin in Berlin with much success.

THE MINSTRELS.

J. H. Haverly has personally assumed the management of the company in the West under his name.

The Barlow Brothers' company, reorganized, is still in the South, under the management of F. M. Burke. Ralph Peckham is in advance, assisted by Claude Long and Colonel Frank Hall.

J. H. Haverly's Mastodon Minstrels, which stranded in Portland, Ore., on Oct. 21, was reorganized in that city two days afterward, and left for San Francisco.

THE ELKS.

The St. Paul Lodge will give a minstrel performance on Dec. 21 and 22.

A lodge, consisting of forty charter members, was instituted on Nov. 2 at Vincennes, Ind. Indianapolis Lodge conferred the degrees. The two lodges attended the performance of The Side Show in a body, and afterward banqueted at the Union Depot Hotel.

A Brooklyn Lodge will hold a social session at Sanger hund Hall in that city on Friday evening.

New York Lodge B. P. O. Elks has decided that their lodge room is too small to accommodate the large number of persons desirous of witnessing the impressive memorial services on Dec. 2, so another hall will be secured. The Rev. Dr. Houghton will deliver the prayer, and Frank Mordaunt will read the general eulogy. The public will be admitted by invitation.

THE PIRATES.

Mail and Express.

THE DRAMATIC MIRROR is carrying on a persistent and unmerciful crusade against play thieves. It is a good work.

Brooklyn Eagle.

Several dozen pirate companies are reported in different parts of the country playing pieces that do not belong to them. Had Congress done its duty to the actors and dramatists these people would no more think of gallivanting about the land with other people's plays than with other people's horses.

GOSSIP.

Otis Skinner made a pronounced success in New Orleans.

Henry Greenwall says: "I am willing to bet ten to one with any one, and deposit the money with THE MIRROR, up to any amount, that I own the Savannah Theatre and that I will manage it."

Joseph H. Young, of Oberlin, Kas., writes: "Permit me to congratulate you on the improved appearance of THE MIRROR. It looks brighter and fresher in its new dress, and it is a great deal easier on the eyes. But then what is the use of speaking of the matter? THE MIRROR is always at the front—always the best."

Augustus Pennoyer, treasurer for Roland Reed, celebrated his thirty-third birthday in Chicago on Oct. 8. Mr. Pennoyer has been in the business thirty-five years.

John S. McConnell, formerly manager of the Columbia Theatre, has connected himself with the National Printing Company in Chicago.

Louis Aldrich tells of an actor in his company once for whom he tried to get a pension because the actor said he was entitled to one through a gunshot wound in the head. Aldrich got the necessary blanks and prepared to fill them in, but when he asked the man to name his regiment the reply was: "Thirteenth Georgia."

Here's a small bunch for the bouquet, says "Biff" Hall: Faith Arnold, Hope Booth and Charity Simpson.

Annie M. Clarke is to make a brief tour of New England under the management of Charles F. Atkinson, in East Lynne.

The second production of the Castle Square Theatre, Boston, is to be a new play which is now being written by Glen McDonough.

F. Olney McCormique, whose departure from Boston was chronicled about a month ago, has been seen in Haverhill recently. One of the members of the cooperative company which he organized says that the shares in the concern are to be redeemed at their full face value in the near future.

Jack Mahara, the advance agent of Mahara's Minstrels, who was wounded in a train robbery near Wagoner, I. T., has recovered sufficiently to come East.

Lawyer Ira Leo Bamberger demanded $7,975 for his services in getting an order enjoining Lillian Russell from performing for any theatrical managers, except Thomas Canary and George W. Lederer. He was instrumental in causing Abbey, Schoefeld and Grau to agree to pay Canary and Lederer $17,500 for Miss Russell's services, and on this money Mr. Bamberger claimed a lien for his services. He enjoined Abbey, Schoettel and Grau from paying over to Canary and Lederer any moneys under the agreement described.

A Frau's Frolic is the title under which Fanny Rice will produce her version of Geistinger's successful operatic comedy, Three Pairs of Shoes. Miss Rice's friends believe she will make her greatest hit in this play. The company will include all the members of the former company with one or two exceptions, while several singers will be added. Among others in the roster are: George R. Edeson, Herman Ehrendt, Barney McDonough, C. S. Burton, Jack Connelly, John Lackman, Eva Randolph, Emily Wakeman, Becky Haight, Carrie Berkle, Sophie Rehwaldt.

Herrmann's paraphernalia and the box-office receipts at the Columbus Theatre were attached on Saturday to satisfy a claim of $2,912.25 on a judgment in favor of Julius I. Frank.

Burglars forced the safe of the Theatre Royal, Montreal, last Saturday night and secured $600 in cash and several valuables.

The Boston papers praise James C. Roach in his play, Rory of the Hill, as one of the best attractions of the season.

Leonora Bradley is no longer connected with A Circus Girl. She has given to Manager Nugent the right to use the play until March, but not the right to use her name.

Mrs. Pacheco, author of Incog, is also the author of Rose Coghlin's new play, To Nemesis.

A Trip to the City company closed at Penn Yan, N. Y., on Nov. 17.

The 4-11-44 company closed at Bloomington, Iowa, on Nov. 12.

The Danger Signal will close season on Dec. 5.

Thomas E. Murray, so long known in America as one of the firm of Murray and Murphy in Our Irish Visitors, has arrived in London, England, and will shortly make a tour of the provinces.

Gus Heege, accompanied by Sadie Connelly, will appear in England next season under the management of Jacob Litt and J. F. Elleston.

J. B. Howe, formerly of the old Bowery Theatre, is at present at the Britannia Theatre, London, England.

Harry Braham will make his first appearance as a star as Solomon Moses in Moses and Son at the Hyperion Theatre, New Haven, Conn., next Saturday evening. Rehearsals have been under way for some weeks past, and a smooth performance is looked for.

Roselle Knott has been transferred from the Old Glory company to play the lead, Hetty Drayson, in The Cattle King. She opens with the company headed by Jack Mason at Boston, Dec. 3.

Edward Harrigan will open his season at his New York theatre on Dec. 10 with his new play, Notoriety.

The Flams will play at the Bijou after all. The company will open on Nov. 26 and will remain until Dec. 15. Canary and Lederer take possession of this house on Dec. 3.

Richard J. Riley, late of the Grand Opera House stock company, Boston, will begin a starring tour on Jan. 1 in repertoire.

Emyline Barr has joined the Alabama company.

The cast of The Twentieth Century Girl is as follows: John T. Kelly, Al. Wilson, David Warefield, Harry Kelly, Jennie Yeamans, Adelaide Prince, Minnie Landis, Edith Howe, Mrs. George S. Knight, Nina Farrington, and Sylvia Thorne. William A. McConnell, who had been engaged to play one of the comedy roles, has resigned.

W. F. Rochester was called home from St. Louis last week, where he was to appear with The Coast Guard company, owing to the sudden illness of his wife.

F. Volta, late of the Hanlon-Voltas, is to be manager of Oliver and Holmes' Continental specialty business in England.

Marie Lloyd has arrived in London and is this week at the Oxford, Cambridge, and the Middlesex Music Hall.

Georgie Dickson has not, as was reported, joined the Potter-Bellew company.

All the prominent managers of the city will join in a benefit to John H. Russell, to take place at the Broadway Theatre on Dec. 6.

A benefit for the Church Hospital and Dispensary will be given by A. M. Palmer at Palmer's Theatre on the afternoon of Dec. 6. The bill will include Minnie Maddern Fiske in the third act of In Spite of All, Annie Russell in a one-act play, and J. H. Stoddart in One Touch of Nature.

The annual benefit for the Roman Catholic Orphan Asylum at the Metropolitan Opera House on Thursday netted about $7,000.

W. D. Batts, who has had a wide experience in advance of prominent attractions, is disengaged. The headquarters are at the American Theatrical Exchange.

Since the opening of the New Opera House at Guelph, Ont., big business has been the rule. Manager Tavernier is elated over the success of his house.

Moderate terms for good board are offered professionals at 267 West 38th Street.

THEATRICAL MECHANICS.

Topeka Lodge entered its first annual ball in that city on the night of Oct. 24.

Boston Lodge, No. 2, will have its thirteenth annual benefit at the Hollis Street Theatre in that city on Jan. 10. A great bill will be presented, many popular attractions having volunteered.

Newark Lodge, No. 28, has nominated officers and appointed the committee to arrange for the ball for 1895. This lodge will hold a social session on Dec. 16.

THE ENTERTAINERS.

Ida Benley read selections from Tennyson's "Launcelot and Elaine" at the Berkeley Lyceum last Wednesday afternoon.

Nellie Ganthony will visit New York shortly. She intends to give her sketches at matinee performances at one of the Broadway theatres.

CORRESPONDENCE.

[CONTINUED FROM PAGE 5.]

ing their successful season at Water Valley, Miss., 17, when they will go into their Winter quarters.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Milton Nobles 8; Alabama 9; both gave good performances to large houses. Silver King 20.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tukesbury, manager): The author-actor, James Connor Roach, in Rory of the Hills 10; big business. Jules Grau's Opera co. in repertoire 17; big business.——ITEMS: Charles Collins, the comedian, left here for Buffalo, N. Y., last week. Dr. George E. Lothrop, proprietor of Portland Theatre, was in town 12.—Sousa's Band will give two performances in Portland 27

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Jules Grau's Opera co. 5-10; big business. James Connor Roach in Rory of the Hills pleased a large audience 12.——ITEM: Jules Grau's Opera co. gave the best performances of any opera co. that has played here at popular prices.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Reno and Ford's Joshua Simpkins co. 10; fair house; well-pleased audience.

BELFAST.—OPERA HOUSE (J. M. Cottrell, manager): James Connor Roach in Rory of the Hills 13; good co., but owing to lack of advertising they did not get a good house. Hands Across the Sea 19.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (Frank B Rhodes, manager): Lillian Kennedy co. 5; small audience. Kate Claxton and Mme. Ianauschek in Two Orphans 9; large and fashionable audience. South Before the War 16; Bates Brothers' Humpty Dumpty 19.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Limited Mail pleased a good house 12. Bates Brothers' Humpty Dumpty 16; Pawn Ticket 210, 20.

CUMBERLAND.—ACADEMY OF MUSIC (John Staul, manager): The Limited Mail drew a packed house 13.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Robin Hood Opera co. in The Knickerbockers 8; good house; Denman Thompson 9-10; big business. Richard Mansfield in A Parisian Romance 13; fine performance to a large house. Waldman Specialty co. 14; poor performance to a light house. The Derby Mascot 23, 24.——GILMORE'S OPERA HOUSE (W. C. Lenoir, manager): Peter Maher Specialty co. 8-10; poor performance and light business. Harry Sefton Vaudeville co. 19; London Belles 20, 21.——PARLOR THEATRE (H. B. Tucker, manager): These people appeared week of 12-17: Vic Burton, Potter and Howarth, Murray and Alden, Charles V. Lee, Georgie Gerard, Scanlon and Kilroy, and Farmer and Rennath.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Waite Comedy co. in repertoire did a good business 5-10. The co. gave a sacred concert to a large and well-pleased audience 11. Richard Golden in Old Jed Prouty had a full house 13.——PARK THEATRE (Charles Fellows, manager): Campbell and Evans' Vaudeville co. gave a good performance to a large house 12.——ITEMS: F. O. Iveson and John Mack joined Waite's Comedy co. in this city, and Flora Stamford joined the co. at Waltham as leading lady.—Bernard J. Riley, of the disbanded Davy Jones co., has been visiting in this city.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Powers' Ivy Leaf 7; small house; good performance. Dr. J. C. Bowker gave an illustrated lecture on India to a good-sized audience 8. Walter Lawrence in Fabio Romani 10; fine performance; large house. Joseph Haworth in Rosedale 12; good-sized audience. M. B. Curtis, supported by a fine co., in Sam'l of Posen to light receipts 13. Under the Lion's Paw 19; Sousa's Band 20; William Barry 22.——CITY HALL: George Riddle read to a large audience 7. The Franz Wilczek Concert co. 12; good house.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Rosedale 8-10 and matinee, with Joseph Haworth and Isabelle Evesson in the leading parts, pleased fair audiences. Julia M. Batchelder, a Lowell girl, understudy to Miss Evesson, assumed her role at the matinee performance, and delighted her friends by her careful and intelligent conception of the part. Ivy Leaf 14; Sam'l of Posen 15; Richard Mansfield 17; James O'Neill 19; William Barry 21.——MUSIC HALL (Thomas and Watson, managers): The Sawtelle Dramatic co. in repertoire 5-10 pleased good houses. A Liberty Bell 12; Peter Maher 15.——ITEMS: The Bijou Theatre has been refused a license.—The Orchestral Society gave their first public rehearsal 11 to a crowded house.—The James Gilbert Opera co., last Summer at Lakeview, will produce The Chimes of Normandy in town 29.—A disturber of a performance of Rory of the Hills paid $12 for his release next morning.

WORCESTER.—THEATRE (J. F. Rock, manager): Denman Thompson in The Old Homestead 6, 7; good houses. Tavada, a local charity entertainment, 10-17.——LOTHROP'S OPERA HOUSE (Alf. T. Wilton, manager): This house has changed hands in the matter of management. Katherine Rober retires, and Mr. Wilton assumes the management. U. T. C. 8-10; Du Crow's Vaudeville co. 12-14. Popular prices have been restored, and the class of attractions booked is of a higher order.——FRONT STREET OPERA HOUSE (George H. Batcheller, manager): Variety comb. 8-10; Harry Sefton's Burlesque co. 12-14; fair houses.——MECHANICS' HALL: The Sousa Band Concert 17.——ITEM: The elections appear to have had a good effect, as more of the factories are starting up. This will help the theatres, as they have all felt the result of so many being out of work here the past year.

TAUNTON.—THEATRE (H. L. Peck, manager): M. B. Curtis in Sam'l of Posen 9; good house.——ITEM: M. B. Curtis was arrested during the evening on a warrant issued at the instance of Duncan Harrison, and spent the night in custody of a deputy sheriff. He took the poor debtors' oath the next day, and was released.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Richard Golden in Old Jed Prouty 19; James O'Neill in Virginius 21; James Connor Roach in Rory of the Hills 26.——WASHINGTON HALL: The Harvard Male Quartette and Prof. and Mrs. Floyd, magicians, 14.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): M. B. Curtis in Sam'l of Posen 8; good house; fine co.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): M. B. Curtis, 10, gave the familiar Sam'l of Posen to a delighted audience. William Gillette presented his new play, Too Much Johnson, 13; both play and co. found much favor with a small audience.——RICH'S THEATRE (John P. Wild, manager): O'Brien and Redding headed the variety bill at this house last week.——GAIETY AND BIJOU (George F. Dunbar, manager): This theatre reopened 12 with prices somewhat lower than the other house. Huth and Clifford, Dudley Prescott and others are on the programme this week.

LYNN.—THEATRE (Dodge and Harrison, managers): Ivy Leaf 9, 10; fair business. Graham Concert 11; well-pleased audience. Richard Mansfield 15; M. B. Curtis 16; The Old Homestead 19, 20.——MUSIC HALL (C. E. Cook, manager): Peter Maher 12-14; packed houses. The London Belles' Big Burlesque co. 15-17.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred. Colle, manager): Our Irish Visitors, 9, canceled. Boston Globe Theatre co. 15-17.——ITEM: Charles Osgood, who has been blind for six months, has recovered his eye-sight, and is in advance of the Boston Globe Theatre co.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Under the Lion's Paw 7; small house. Greenfield Comedy Club 27, 28.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Waite Comedy co. in repertoire opened a week's engagement 12 to a fair-sized house. The co. is very well balanced, and the specialties introduced are strong, especially those of Harry Fielding and Maggie Walker. Shipp Brothers' Bell Ringers, 20; James Connor Roach 24.

MARLBORO.—THEATRE: Maude Hillman, supported by an excellent co., closed a week's engagement ending 10; large business. Bulb Comedy co. week 19-24.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Richard Golden in Old Jed Prouty to a good house 9. Waite's Comedy co. 19-24; Maude Hillman 29.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Under the Lion's Paw 9 failed to do a good business. Davis' U. T. C. 13; big business. Mrs. Langtry 20; The Engineer 22.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (Keffer and Schaeffer, lessees and managers): W. H. Powers' Ivy Leaf 13; good attraction, and played to good business. Peter Maher and co. of special artists 20.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Mora week ending 10 to fair houses. M. B. Curtis in Sam'l of Posen 12; good house; co. excellent.——ITEM: Thomas E. Barry, treasurer for Thomas E. Shea's co., spent Sunday at home.

AMESBURY.—OPERA HOUSE (Hayden Brothers, managers): Charley's Aunt pleased a good house 10. The Engineer 13; fair business. Joshua Simpkins 16; Sousa's Band 19; Kajanka 21.

FITCHBURG.—WHITNEY'S OPERA HOUSE (George E. Sanderson, manager): The Engineer 10; fair-sized audience. Under the Lion's Paw 13; small audience. James O'Neill in Monte Cristo 20; Lost in Egypt 24.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Under the Lion's Paw 8; Lost in Egypt 10; Fred. Waldman's Vaudeville co. 12; all to fair houses.—— THE EMPIRE (W. D. Bunnell, manager): Bartholomew's Equine Paradox 12-14; good business.

MICHIGAN.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): The Police Inspector 7; small house. The Wales Opera co. in Athenia pleased the largest house of the season at advanced prices 9.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Mr. and Mrs. Robert Wayne 5-10; fair business. Donnelly and Girard in The Rainmakers 12; packed house.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): The Police Patrol 6; S. R. O. Lewis Morrison in Faust pleased a fair audience 9. The Dazzler 10; small house. Donnelly and Girard 14.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): The Two Widows and living pictures 8, 9; light houses. The Dazzler 13; Ship of State 15.

FLINT.—THAYER'S OPERA HOUSE (H. A. Thayer, manager): Police Inspector 9; very bad weather; attendance fair.

ADRIAN.—CROSWELL OPERA HOUSE (Cook and King, managers): Sousa's Band, matinee 5; large audience. The Dazzler 6; good house. William Morris in The Lost Paradise 9; fine audience. Ship of State 14.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Dazzler 9; fair house. Lewis Morrison in Faust 10; small but appreciative audience. Donnelly and Girard in The Rainmakers 13; large advance sale. America, by local talent, for the benefit of the General Hospital fund 15-17. George Thatcher in About Gotham 17, canceled. Ship of State 19; Still Alarm 22; The Burglar 23.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Gloriana, booked for 9, and Samson for 12, failed to appear. Peck's Bad Boy 13; top-heavy house. On the Bowery 19; Cleveland's Minstrels 23.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): McNulty's Visit 10-12; fair house 10; poor business 12. Jule Walters in Side Tracked 15; H. Woodhall co. 19.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): The Lost Paradise 8; fair business. The Police Inspector 10; medium business.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): The Lost Paradise 7; fairly good business. William Morris and support were well received. Lewis Morrison and his magnificent production of Faust seem to improve with age. Large audiences were in attendance 12, 13. Joe Ott 16, 17; On the Bowery 21; Rickett's Troubadours 27-29.——GRAND (O. Stair, manager): A Baggage Check to fair business 12-17. A Cracker Jack underlined.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Rhéa 8; large audience.——ITEM: After the performance of Rhéa in The New Magdalen she held an informal reception behind the footlights where she met many admirers, Rhéa was most enthusiastic in her praise of the house, saying that she considered it one of the most complete and handsome theatres in the country.

COLDWATER.—TIBBIT'S OPERA HOUSE (J. T. Jackson, manager): Charity Ball 15; advance sale good. A Baggage Check 20; The Hustler 28.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Wales Opera co. in Athenia drew a good house 8. Cosgrove and Grant's Comedians in The Dazzler kept a fair-sized audience in good humor 12. Still Alarm 24; The Hustler 27; The Tornado 29.——STAR THEATRE (Fred. B. Mead, manager): Two Widows, with living pictures, 10; small house. Sackett's Comedy co. opened for a week in The White Slave to a fair house 12.

MINNESOTA.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Mattie Choate in East Lynne 10; small house. A Summer Blizzard 15; Stuart Robson 21; Charity Ball 25.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Joe Ott in The Star Gazer 6; fair house. Cleveland's Minstrels 12; light business. Bessie Bonehill 15; U. T. C. 19; Nat Goodwin 23; Calhoun Opera co. 28.

DULUTH.—TEMPLE OPERA HOUSE (John T. Condon, manager): Land of the Midnight Sun 9, 10; light business. Nat C. Goodwin 20, 21.——LYCEUM THEATRE (L. N. Scott, manager): Cleveland's Minstrels 6; fairly good business. Pauline Hall opened 12 in her new opera, Dorcas, which is exceedingly bright and tuneful.——ITEM: L. N. Scott, of St. Paul, manager of the Lyceum, was in town during the Pauline Hall engagement.

RED WING.—THEATRE (W. H. Stoddard, manager): Hutchinson Family Concert co. 19; Ella Swanton, elocutionist, 20.

MISSOURI.

ST. JOSEPH.—TOOTLE'S THEATRE (C. U. Philley, manager): Friends, with the author, Edwin Milton Royle, in the cast, supported by a strong co. drew a crowded house 7. Darkest Russia 10, matinee and evening; good house. Conroy and Fox in Hot Tamales, return date, 12; Al. G. Field's Minstrels 15.——THE CRAWFORD THEATRE (Nick Waggoner, manager): Neil Burgess' Country Fair 14.

CARTHAGE.—GRAND OPERA HOUSE (Hill Porter, manager): James J. Corbett 5; S. R. O.

CLINTON.—OPERA HOUSE (Piper and Brannum, managers): Our Goblins 1-3; poor business. Sadia Raymond Dramatic co. 5-10; good business. Clark and Williams in Our Married Men 17.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): James J. Corbett in Gentleman Jack 9; large house, Conroy and Fox 13; Mr. Barnes of New York 16.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagan, manager): Spooner Dramatic co. 5-11; fair business. Clark and Williams 14, 15; The Orion 19-21; English Ballad Concert co. 26.——ITEMS: Miss Juniata Eagan, daughter of Manager Eagan, surprised the audience during the Spooner engagement with a pretty dance.—H. J. Malvey, formerly of the Marie Wainwright co., was in the city 10.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): Kate Owen in Delsartean recitation 9; good house.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Squire Haskins 9; poor business. Jane Coombs 14; Our Goblins 16-19.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Balton, manager): May Vokes 5-10; good performances; poor houses.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (Ed. Frantz, manager): Milton Nobles in For Revenue Only 6; good house. Jennie Holman 15-17.

VICKSBURG.—OPERA HOUSE (Piazza Co., proprietors): The Isle of Champagne 9; largest house of the season; everybody pleased.

GREENVILLE.—OPERA HOUSE (Hexter and Langford, managers): Barlow Brothers' Minstrels delighted a large house 5. Archie Boyd 15; Cora Van Tassel 16.

NATCHEZ.—TEMPLE OPERA HOUSE (S. W. Langford, manager): Thomas Q. Seabrooke Comic Opera co. in The Isle of Champagne 10; large and fashionable audience. Barlow Brothers' Minstrels 12; poor business.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Alexander Salvini played a most successful engagement 7-10 at advanced prices. The house was packed every night, and people turned away. In Old Kentucky 13-17.

GREAT FALLS.—OPERA HOUSE (E. W. Chamberlain, manager): The Charles Riggs co. in The Galley Slave 14-16.

ANACONDA.—EVANS' OPERA HOUSE (John Maguire, manager): In Old Kentucky to the largest house of the season 12; good performance.

NEBRASKA.

LINCOLN.—THE LANSING (E. A. Church, manager): A good house was well entertained by Conroy and Fox in Hot Tamales 6, the two principals and the dancing of the Allen Sisters being the life of the entertainment. Oh, What a Night! with Charles A. Loder and nearly the old co. was presented to a rather top-heavy house 8. The singing of Pinafore by home talent under the direction of Professor H. J. W. Seamark, was an artistic success, and judging from reports must also have been satisfactory from a pecuniary point of view. Gustave Frohman's Jane 13; Wilbur Comedy co. 21, 22.——THE FUNKE (F. C. Zehrung, manager): The society women of Omaha, who met with such success at home in their minstrelsy entertainment, will appear here 14, accompanied by the Boyd Orchestra and a local contingent of admirers. Their performance is said to compare favorably with that given by professionals.——ITEM: H. E. Hickox, manager of Charles A. Loder, informs your correspondent that he will back the buck dancer with his co. for $1,000 against any one in the world and is especially anxious to hear from Howard Grant. The "unknown" is certainly a wonderful dancer. Mr. Hickox refuses to give his name and it does not appear on the programme.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): Jane to a good-sized and pleased audience 8. Wilbur Entertainment co. 16, 17.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Royle and Henderson co. in Friends 5; fair business. Charles A. Loder in Oh, What a Night! 9.

FALLS CITY.—GEHLING OPERA HOUSE (Grant Shuttleff, manager): Jane 10; fair house.

HASTINGS.—KERR OPERA HOUSE (W. S. Schellak, manager): E. S. Royle and co. in Friends to a good house 31; very enjoyable performance.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Rice's Grand Opera House stock co. closed a week's engagement 10, playing at popular prices. Frohman's Charley's Aunt 13; fair business.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Mora, week of 12 in repertoire, to good houses.——GORMAN'S THEATRE (Charles J. Gorman, manager): The London Belles drew well 12-14; A Liberty Bell 15-17.——ITEM: The theatrical aspect is taking on a brighter outlook now that Election is over.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Powers' Ivy Leaf 5; fair house. The Engineer 8; excellent performance; good house. Sousa's Band and Charley's Aunt underlined.——ITEM: The students of Phillips Exeter Academy are to give a concert 16 in aid of the football team.

PORTSMOUTH.—MUSIC HALL (J. O. Avres, manager): Charley's Aunt 9; good house. Maude Hillman began a week's engagement to a crowded house 12.

NASHUA.—THEATRE (A. H. Davis, manager): M. B. Curtis 5; fair business. W. H. Powers in Ivy Leaf 8; smallest house of the season. James Connor Roach in Rory of the Hill 9; poor business. London Belles filled the front seats and balconies 10. The Engineer 12; small house. Charley's Aunt pleased a fair audience 14. Under the Lion's Paw 15.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): James C. Roach in Rory of the Hill drew well 8.——RICK'S OPERA HOUSE: Stock co. opened a week's engagement to a very large audience 12.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, manager): James A. Herne in Shore Acres 12-17; excellent performance; crowded houses. Shaft No. 2 19-24.——H. R. JACOBS THEATRE (M. W. Tobin, representative): On the Mississippi drew well 21. Lew Dockstader's Minstrels 19-24.——WALDMANN OPERA HOUSE (Fred. Waldman, manager): The Boston Howard Athenæum co. with many pleasing specialties provided amusement for good houses 12-17. Nigh Owls 19-24.——GRAND OPERA HOUSE: A Winter Circus has been opened in this city by the veteran Dan Rice. A change of programme every week. The principal act for last week was Professor Mayo and his trained horses.——ITEMS: T. W. Miner, with the Shore Acres co., has with two exceptions played to banner business this season. They will shortly play a three weeks' engagement in Brooklyn.—William Hoey, of The Flams co., did not appear in this city after Tuesday of last week. He was suffering from a severe cold. His part was taken by his understudy, H. S. Millward.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): The Ensign was presented by a strong co. 10; attendance very large; The Imperial Vaudeville co. 12-17 attracted good-sized audiences. Robin Hood Opera co. 21; Charley's Aunt 23, 24; Dockstader's Minstrels 28; Princess Bonnie 29; Joseph Jefferson 30.—— ITEM: The Fencing Master 27, canceled; Dockstader's Minstrels changed date from 17 to 28.

CAMDEN.—TEMPLE THEATRE (H. W. Campbell, manager): Joseph Murphy 8; good business. 8 Bells 9, 10; Trolley System 12-14; to big business; Jane 19, 20.

DOVER.—OPERA HOUSE (William H. Baker, manager): Gorton's Minstrels and Gold Band 15.

HOBOKEN.—HOBOKEN THEATRE (John Clark, manager): The Liliputians drew well-pleased audiences 12-17. A Flag of Truce 19-21, followed by My Aunt Bridget 22-24.——GERMANIA: The White Crook co. gave a rather questionable performance to fair houses 12-17.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Derby Mascot 8-10; fair audiences. Clever co. Paul Kauvar 12; medium business. Robin Hood did well 13, as did the same co. in the Knickerbockers 14. Hopatcong, under the direction of Tourist Cycle co., 15, 16. Span of Life 17.——BIJOU THEATRE (Benjamin Leavitt, manager): Enemies for Life 12-14 to a series of fair houses. Co. good.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Mr. and Mrs. Sidney Drew presented Love's Enemy and In Honor Bound to a select audience 9. The Robin Hood Opera co. in The Knickerbockers 20. The house was nearly all sold two hours after the sale opened.

ELIZABETH.—DRAKE OPERA HOUSE (Louis L. Drake, manager): The Ensign 8; fair house; Mrs. Langtry 10; good house. Mr. and Mrs. Sidney Drew in Honor Bound 12; fair house. The Turnverein Exhibition (local) 14; full house. Primrose and West's Minstrels 21, 22; Hanlons 24; Tim Murphy in Lem Kettle 28; Princess Bonnie Dec. 1.——THE LYCEUM (A. H. Simonds, manager): Kennedy's Players at popular prices to good houses 5-10. Paul Kauvar 13-1; fair house. The Bostonians in Robin Hood and The Knickerbockers 16, 17; Span of Life 22; Brownies by local players 23, 24; Robert Hilliard 29.

MILLVILLE.—ACADEMY OF MUSIC (A. R. Rocap, manager): George Learock in Faust 12; good business. De Moss Concert co. 13; fair business. Annie Abbott, the Georgian Magnet, to a large house 15.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): The matinee performance of The Coming Woman, with Carrie Turner as Kate Melton, given 9 was largely attended by women. In the evening it was a S. R. O. house. The Elks and other friends presented the star with several floral tributes. Camille D'Arville and a co. including Aubrey Boucicault, George C. Boniface, Jr., Marie Dressler, and the Hollins Sisters, sang The Magic Kiss twice 10, and the large audiences were well pleased. Lew Dockstader's Minstrels packed the house 12. The recent election furnished material for many jokes which were very funny when sprung by Lew and his jolly band of comedians. W. T. Carleton and a small but select co. sang The Spectre Knight, and Charity Begins at Home, to fair-sized houses 13, 14. Coon Hollow 15-17; My Aunt Bridget 19-21.—— HARMANUS BLEECKER HALL (C. H. Smith, manager): A Crazy Lot, headed by James R. Adams, amused two fair-sized audiences 10. The advance sale for Sousa's Band Concert 14 indicates a large house. Bartholomew's Equine Paradox 16, 17; Baldwin, the "White Mahatmah," 9.——GAIETY THEATRE (Thomas Barry, manager): The Lilly Clay co. came to town in a special car, Sunday, and opened a week's engagement 12 to a crowded house. Rentz-Santley Burlesque co. 19-24.——ITEMS: A decision in the Proctor-Soulier receivership case is expected in a few days.—J. Ballard Carroll of this city has been recently elected treasurer of the State Bill Posters' Association.—The friends of Carrie Turner, after reading what the New York critics think of her play, are wondering why she accepted it.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Large and delighted audiences attended James A. Herne's Shore Acres 12-14. Marie Wainwright, supported by a good co., appeared in Daughters of Eve before a fine house 15-17. The Idler and The Crust of Society 19-21.——COOK OPERA HOUSE (H. A. Foster, manager): The Rentz-Santley Burlesque Troupe attracted good-sized audiences 12-14. John Kernell in McFadden's Elopement pleased fine houses 15-17. Walter Kennedy 19-21.——ACADEMY OF MUSIC (Louis C. Cook, manager): Sadie Hasson presented A Kentucky Girl to fine business 12-17. Pauline Parker 19-24.——MUSEE THEATRE (L. F. McFadden, manager): Pleasing attractions and good business continue.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Kellar to houses of good proportions 9, 10. Robert Hilliard in The Nominee to fair business 12, 13. Franz Wilczeck Concert co. to a light house 14. Carleton Opera co. 15-17. Eddie Fay 19-21; The Black Patti 22.——WIETING OPERA HOUSE (Wagner and Reis, managers): The Gormans 8; good-sized house. Marie Wainwright was fairly attended 9, 10. Sousa's Band 12; fair business. Emily Bancker 13, 14; light houses. Shore Acres 15-17; Gus Williams 19, 20; A Texas Steer 21; Arthur Lewis' co. 22-24.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): My Wife's Husband 8-10; small houses. McFadden's Elopement drew well 12-14. Bob Fitzsimmons co. 15-17; Howard Athenæum co. 19-21; Police Patrol 22-24.

OSWEGO.—GOSSIP: M. B. Richardson, the owner of Richardson Opera House, has engaged J. A. Wallace for business manager, and expects the house will be ready for opening the first part of January. Mr. Wallace has been connected with the profession since boyhood. He was manager of the Academy of Music when it was condemned as unsafe, and Mr. Richardson could not have made a better selection.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Coon Hollow 10; matinee and evening performance; good business. J. Walter Kennedy as Samson 15.——ACADEMY OF MUSIC (Olean Music Co., managers): George W. Larsen and excellent co. opened 12, presenting Fate to big business; pleasing performance.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Police Patrol 9; large business; audience well pleased. The New South 13; fair business. The Gormans 19.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Gormans in Gilhoolys Abroad; fair house; good performance. Sousa's Band, matinee, 13; good house. Adams' Crazy Lot 19; Carleton Opera co. 24; Ward and Vokes 29.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Marie Wainwright 13; Kellar 14; Police Patrol 19; Gus Williams 21; Wang 26; Gorton's Minstrels 30.

KINGSTON.—OPERA HOUSE (C.V. Dubois, manager): Lew Dockstader's Minstrels 9; top-heavy house; performance very satisfactory.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Heywood Jordan Concert co. 8; fair business. Gus Williams 26; The Girl I Left Benind Me 29.

NORWICH.—CLARK'S OPERA HOUSE (C. B. and A. T. Nash, managers): Camille D'Arville as Madeline 10; large and well-pleased audience. A Crazy Lot 22; Stetson's U. T. C. 27.

LOCKPORT.—HODGE OPERA HOUSE (H. L. Truby, manager): Police Patrol 10; good business. Fay Tanguay, at popular prices, 12-18. A Texas Steer 19; The Gormans 20.

PEEKSKILL.—DEPEW OPERA HOUSE (Fred. S. Cunningham, manager): The Howard Athenæum Specialty co. pleased a top-heavy house 10. Ada Gray in East Lynne 16; Shore Acres 22; The Kennedy and Kelly Players 26.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Kellar entertained a full house 13. Wang 23; James R. Adams 24; Gorton's Minstrels 29; The Girl I Left Behind Me 1.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sissen, manager): My Wife's Husband 6; poor performance to light business. Morgan's Vaudevilles 7; good performance to fair business. A Trip to the City 16.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton' manager): The Princess Bonnie Opera co. 7; large and enthusiastic audience. Kellar 13; big house. The Gilhooley's Abroad 13; fair business. The New South 14.

COHOES.—CITY THEATRE (Powers and Williams, managers): Carrie Turner and her excellent co. played to a meagre audience 10. Slavery Days 12. Arthur Deming's Minstrels 15.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): John Kernell in McFadden's Elopement 10; light house. Wang 20.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): A Crazy Lot 29; Bartholomew's Horse Show 29-1, with matinee Thanksgiving, 29.

ALBION.—OPERA HOUSE (H. A. Foster, manager): Jules Levy Concert co. 15; big advance sale.

BATH.—CASINO OPERA HOUSE (C. A. Shults, manager): An Arabian Night and Clemenceau Case 2, 3; good business. Morgan's New Idea Vaudevilles 12; small house.

WELLSVILLE.—BALDWIN THEATRE (E. A. Rathbone, manager): Heywood's Celebrities and Julian Jordan's co. 14. Advance sales indicate a good business.

HOOSICK FALLS.—CASINO OPERA HOTSE (Dr. F. R. Hudson, manager): Little Speculator 14; Colonel and I 19; McGibney Family 24.——WOOD'S OPERA HOUSE (Dr. F. R. Hudson, manager): Adams Crazy Lot, booked for 9, and Minnie Seward, booked for 12-17, both cancelled.

WATERTOWN.—CITY OPERAA HOUSE (E. W. Gates manager): Marie Wainwright, supported by an excellent co., presented Daughters of Eve to a large and delighted audience 12. Robert Hilliard in The Nominee 15.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Minnie Lester co. 8-10; fair business.——ITEM: Minnie Lester, owing to ill health, was compelled to lie over in Burlington week of 29-3, and filled but three days of a week's engagement here.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Camille D'Arville Comic Opera co. in Madeline made a hit 9. The musical people of the city were out in force, and were delighted with the opera. A Cork Man pleased a fair-sized audience 10. A Trip to the City 12; good business. Fitzsimmons' Specialty co. 14; Gus Williams 16.——BIJOU THEATRE (A. A. Fennyvessy, manager): Austin's Gigantean and Living Pictures opened 12 to the capacity of the house.——ITEM: During the performance of A Cork Man at the Stone the ropes controlling the drop curtain gave way and, propelled by the heavy curtain pole, the

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curtain fell to the stage, just grazing one of the women of the co.

UTICA.—Opera House (H. E. Day, manager): Richard Mansfield presented Dr. Jekyll and Mr. Hyde 9 before a very large and representative audience. The Gorman Brothers in Gilhooleys Abroad 10; fair-sized audience. The Whitney Opera co. in The Fencing Master 12; large audience. Robert Hilliard presented The Nominee (for the second time here this season) 14 before a large-sized audience.==ITEM: The Whitney Opera co. entertained some five hundred inmates of the State Hospital on the afternoon of 12. A Cork Man Dec. 6; The Side Show 10; Shore Acres 12.

BALLSTON SPA.—Sans Souci Opera House (William H. Quinn, manager): Arthur Deming's Minstrels and Farce-Comedy co. in A Stranger 13; good-sized and well-pleased audience. Herbert Cawthorn in A Cork Man 17; Clay Clement in New Dominion 20; Pelham Mechlem co. 27.

OGDENSBURG.—Opera House (Charles S. Hubbard, manager): Minnie Lester, supported by a good co., opened 12 for a week's engagement in repertoire to big business.

LYONS.—Memorial Hall (John Mills, manager): Marie Wainwright in The Daughters of Eve 14; very good business; performance excellent. Kellar 15.

HUDSON.—Opera House (F. H. Kells, manager): Pay Foster Burlesque co. pleased a fair-sized audience 12. Sousa's Band 15; Dorothy Morton in The Fencing Master 20.

WARSAW.—Irving Opera House (T. H. and S. E. Salisbury, managers): Larsen Comedy co. 5-10; fair business.

JAMESTOWN.—Gossip: Allen's New Opera House is rapidly approaching completion. Manager Allen expects to have the house in running order by the middle of next month. It is going to be a very handsome theatre, and the general appointments are good.

SARATOGA SPRINGS.—Putnam Music Hall (J. E. Smith, manager): John E. Brennan and co. presented Tim the Tinker to a fair-sized house 8. Arthur Deming's Minstrels and Farce Comedy co. 12; good-sized audience; light attendance. Prof. Bartholomew's Equine Paradox 19-21.==Turn Hall (J. M. Putnam and co., managers): Billy Devere in Over the Garden Wall, due 8, did not appear. Herbert Cawthorn, supported by Leola Bell and an excellent co., in A Cork Man 14 to a large and delighted audience.

FISHKILL-ON-HUDSON.—Peattie Academy of Music (Robinson and Clark, managers): Eloise Willard in The Little Speculator delighted good-sized audiences 10-12. John E. Brennan in Tim the Tinker 15.

TROY.—Griswold Opera House (S. M. Hickey, manager): Marie Wainwright presented Daughters of Eve to good business 7. Carrie Turner in The Coming Woman drew a large house 8. Richard Mansfield as Prince Karl, and Dr. Jekyll and Mr. Hyde, to fine business 10. Coon Hollow pleased big houses 12, 13.==Rand's Opera House (Gardner Rand, manager): The New South to good business 5, 6. Emily Bancker in Our Flat pleased good houses 9, 10.

GLOVERSVILLE.—Kasson Opera House (Will. E. Gaut, manager): A Trip to the City 7. Marie Wainwright gave an excellent performance of Daughters of Eve 8. On account of political demonstrations the audiences for both these attractions were not very large. Dorothy Morton in The Fencing Master 14; good house; fine performance. U. T. C. 19; Robert Hilliard in The Nominee 20.

ELMIRA.—Opera House (Wagner and Reis, managers): Princess Bonnie 9; large and well-pleased audience. Eleanor Mayo was well received. A return date has been secured. Coon Hollow pleased a small audience 12. A Trip to the City 13; small audience. John Thomas Concert co. 14; large and appreciative audience. The New South 16; Kellar 17; Wang 23.==Item: A Trip to the City co. close at Penn Yan 17 and will return to New York for reorganization.

POUGHKEEPSIE.—Collingwood Opera House (E. R. Sweet, manager): Star Specialty co. 8; Phantasma (local) 9, 10; both to fair business. Sousa's Band 15; Charley's Aunt 19; Fencing Master 21; Shore Acres 23; The Nominee 26; Agnes Wallace Villa 29.==Item: Manager Sweet, who has had a bad cold, is able to be about again.

AMSTERDAM.—Opera House (A. Z. Neff, manager): Kimball Opera co. 7; fair business. A Crazy Lot 13; light house. Dorothy Morton (Fencing Master) 15; good house and delighted audience. Robert Hilliard 21; Powell 22; Mrs. Langtry 24.

CANANDAIGUA.—Grand Opera House (McKechnie and Mather, managers): John and George Gorman in Gilhooleys Abroad 14; audience large; performance good. Rentz-Santley Burlesque troupe 15.

PORT JERVIS.—Opera House (George Lea, manager): Bates Brothers' Humpty Dumpty 3 and matinee to good business. Markoe's U. T. C. 14; top-heavy house. Fay Foster Burlesque co. 16; Tim the Tinker 17; Ellinwood's Players 19-24 at popular prices.

JOHNSTOWN.—Grand Opera House (Charles H. Ball, manager): James O'Neil in Virginius to fair business 2. Richard Mansfield's artistic portrayal of Beau Brummell won the hearts of a large audience 8. Kimball Opera co. and Corinne did their usual good business 10. The Fencing Master, with Dorothy Morton in the title role, did a splendid business before an appreciative audience 12. Miss Morton received a curtain call at the end of the second act.==Item: Manager Ball is to be congratulated on the many fine attractions he is presenting to his patrons. The secret of his success is that he will have none but the best, and will not usually play more than one attraction a week, and at the outside not more than two. This is the reason why light houses are unusual at the Grand.

SCHENECTADY.—Van Curler Opera House (C. H. Benedict, manager): A Trip to the City did a fair business 6. Richard Mansfield in Beau Brummell 7; packed house. Corinne in Hendrik Hudson 8; poor house. Story of the Reformation (home talent) 12; Herbert Cawthorn in A Cork Man 13; fair house; performance good. Sousa's Band 14 (afternoon) to a good-sized and highly pleased audience. The Fencing Master 16; Stetson's U. T. C. 17.==Item: Clyde Fitch, the author of Beau Brummell, is an old Schenectady boy, and everybody turned out to see Mr. Mansfield in that piece.

NORTH CAROLINA.

ASHEVILLE.—Grand Opera House (James W. Spears, manager): Harriette Weems, supported by John Doud, presented Lady of Lyons, Othello, Cricket on the Hearth, and Katherine and Petruchio to poor business 6-8, owing to election.

GREENSBORO.—Bogart Opera House (W. F. Bogart manager): Richards and Pringle's Minstrels 12; small house. Boyd's Modern Minstrels 13; Sadia Whiteford 16, 17; Fred. Marsh's Select Players 19-24.

OHIO.

COLUMBUS.—Grand Opera House (J. G. and H. W. Miller, managers): Sandow 5-7; good business. Peter Dailey in A Country Sport 8-10; good business. The Derby Winner 12-17.==High Street Theatre (Albert G. Ovens, manager): C. W. Williams' Comedians 3-7; fair business. Sol Smith Russell 9, 10; fine business. Oliver Byron 12-14; Stuart Robson 15-17.==Auditorium: Col. Robert G. Ingersoll 16, under Dickson and Talbot's management.

DAYTON.—Grand Opera House (Harry E. Feicht, manager:) Sol Smith Russell in Peaceful Valley 8; crowded house. Hoyt's A Black Sheep 10; fair business.==Park Theatre (Harry E. Feicht, manager): C. W. Williams' Comedians 8-10; excellent business. She 10-14; good business.==Memorial Hall (Soldiers' Home): The Idler 8; crowded house. Mr. and Mrs. Arthur Lewis and their co. gave satisfaction.==Items: The Derby Winner, booked at the Grand Opera House 15, canceled.—Box parties are exceedingly popular this season, every performance finding the boxes represented.—Manager Harry E. Feicht has recovered from a few days' illness with tonsilitis.—Milton Gunckel, representing H. E. Thearle, arrived in the city, his native home, 12. His attraction, Palmer Cox's Brownies, comes to the Grand Opera House 27-30.

IRONTON.—Masonic Opera House (B. F. Ellsberry, manager): The Girl I Left Behind Me delighted a large audience 6. His Nibs the Baron 13.

ST. MARY'S.—New Park Theatre (Walter A. Livermore, manager): Vreeland's Minstrels 7; fair-sized audience. A. Y. Pearson's She 9; large and well-pleased audience. May Smith Robbins in Little Trixie 13.

KENT.—Opera House (W. I. Caris, manager): Power of Gold 9; fair house; inclement weather; audience highly pleased. Scenic effects fine. Frederick Summerfield, Carl Scranton, E. T. Stetson, Grace Lynton, and Hannah Ingham were clever in their respective roles. N. S. Wood, booked for 12, did not appear. Kennedy the mesmerist 19-24; Limited Mail 1.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager): Watson Sisters 3; light business. Ship of State 13; Ben Hur 15-17.

AKRON.—Academy of Music (W. G. Robinson, manager) A fair audience greeted J. K. Emmett 7; stormy night prevented larger attendance. The Derby Winner booked for 11 canceled.

CANAL DOVER.—Big 4 Opera House (Beiter and Cox, managers): Spider and Fly 8; big house. Walker Whiteside 16, 17; Fitz and Webster in A Breezy Time 24; Enemies for Life 1.

POMEROY.—Opera House (E. L. Keiser and C. W. Prall, managers): His Nibs the Baron pleased a good house 9.

CHICAGO.—Maple Opera House (Louis Simmermacher, manager): Ariel Sextette 7; big house.

WILMINGTON.—Opera House (Al. Doan, manager): A Breezy Time 14; The Power of the Press 30.

WASHINGTON C. H.—Opera House (H. B. Smith, manager): The Idler 9; audience small; unfavorable weather. Fitz and Weber in A Breezy Time 15.

SANDUSKY.—Biemiller's Opera House (Charles Baetz, manager): Howard Walls' Ideals closed a very successful week's engagement 3. On the Bowery pleased a large audience 7. Ship of State, particularly interesting to Sanduskians, on account of the scenes being laid in our immediate vicinity, was presented by a clever co. 12 to a fair-sized audience. The Power of the Press 17.

HAMILTON.—Globe Opera House (Connor and Vogt, managers): Mr. and Mrs. Arthur Lewis in The Idler to a fair house 7. The Tornado 13; good house.

STEUBENVILLE.—City Opera House (Charles J. Vogel, manager): Howard Wall's Ideals closed a successful engagement 10. The Girl I Left Behind Me 12; large and well-pleased audience. John L. Sullivan in A True American 19.==Item: Prof. J. L. Rayner and wife, of this city, presented The Pirates of Penzance at Wheeling, assisted by Wheeling amateurs. A large number of Steubenvillians went by special train to attend the performance.

NEWARK.—Music Hall (E. Wallace, manager): Power of the Press 7; good business; satisfactory performance. Walker Whiteside 14; Si Plunkard co. 17.==Opera House (I. H. Miller, manager): The Stowaway 5; fair business.

EAST LIVERPOOL.—New Grand (James E. Orr, manager): Orphans of New York 3; full house. New Paradise Lost 11; big house.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): Power of the Press delighted a small audience 8; fine attraction. Spider and Fly 10; fair-sized house. N. S. Wood 21; Si Plunkard 24; J. B. Mackie 26; Fitz and Webster 29.

TIFFIN.—Noble's Opera House (E. B. Hubbard, manager): The Power of Gold 8; fair house; deserved better. Fine performance. The Power of the Press 12; good house; good performance.

TOLEDO.—People's Theatre (Brady and Garwood, managers): Ward and Vokes to S. R. O. 12-14. A Run on the Bank is full of witty sayings and good specialties. Co. above the average. A Black Sheep 15-17; packed houses.

URBANA.—Market Square Theatre (H. H. Williams, manager): Robert Nourse lectured on "Dr. Jekyll and Mr. Hyde" to a big house 9. Mr. and Mrs. Arthur Lewis in The Idler pleased small house 12. Tornado 15.==Item: Your correspondent has taken forty orders for The Christmas Mirror.

SPRINGFIELD.—Grand Opera House (E. B. Foltz manager): Robert Mantell in Monbars 6. Business fair. The Sandow Trocadero Vaudeville co. 8; S. R. O. The Watson Sisters' Extravaganza co. 10; poor business. Rose Coghlan in Diplomacy 12; good business. The Tornado 14; Yon Yonson 16.==Black's Opera House (Samuel Waldman, manager): In the Name of the Czar 10; business very poor.

YOUNGSTOWN.—Eugene Cook, manager): Rose Coghlan in Diplomacy 6; full house. The Power of Gold 10; light house.

LIMA.—Faurot Opera House (R. L. Bates and H. G. Hyde, managers): Steve Brodie in On the Bowery pleased a large audience 8. Sandow, with his fine vaudeville co., packed the house at advanced prices 9.==Item: Notwithstanding the cry of bad business elsewhere, the Faurot continues to draw the crowds at every performance. None but the best attractions are booked, and they are liberally patronized by the appreciative public.

DEFIANCE.—Citizens' Opera House (B. F. Enos, manager): Little Trixie 14; Starr's Exposé of Spiritualism 18; Rickett's Troubadours 24; The Sacketts 26; Tornado Dec. 4.

GREENVILLE.—Opera House (Rupe and Murphy, managers): Vreeland's Minstrels 8; big house. Lottie Lea in musicale 10; S. R. O. Walker Whiteside 12; large house at advanced prices. Maud Winklebeck 16; Gilbert Opera co. 27.

CAMBRIDGE.—Hammond's Opera House (R. Hammond, manager): The Burglar did fairly well 19. Ovide Musin 17.

TROY.—Opera House (G. A. Brannan, manager): A. Y. Pearson's She 7; light business. Vreeland's Minstrels 23; Killarney and the Rhine 29; Spider and Fly Dec. 5; A Breezy Time 10.==Item: Our carriage industries started up employing over 500 hands 12.

WARREN.—Opera House (Elliott and Geiger, managers): Steve Brodie's On the Bowery 6; good business. Derby Winner 10; John L. Sullivan in A True American 13.

MASSILLON.—Bucher's Opera House (George T. Crawford, manager): The Reilly's Comedy co. 5-10; fair business.

DELAWARE.—City Opera House (Abner Genier, manager): Spider and Fly 12; light business. Ovide Musin Concert co. 20.==Item: The Elks will initiate ten members on 21 followed by a social session and banquet.

SALEM.—Grand Opera House (Allen and Atcheson, managers): A Texas Steer drew a big house 2. Leavitt's Spider and Fly 7; good house. The Power of the Press 9; good business. N. S. Wood 16; Tiso's Living Pictures 20; Col. J. P. Sanford (lecture) 21; Ovide Musin's Concert co. 22. Fanny Rice booked for 26 canceled her date owing to co. closing to rehearse her new play.

CANTON.—The Grand (L. B. Cool, manager), The Power of the Press 10; good business. Whallen and Martell's South Before the War pleased a large audience 12.

WOOSTER.—City Opera House (Ketler and Adams managers): Spider and Fly 9; good house; performance fair. John J. Ingalls lectured to a very large audience 13.

PIQUA.—Opera House (C. C. Sauk, manager): Watson Sisters 9; fair business.

MIDDLETOWN.—Sorg Opera House (J. C. Breretton, manager); Robert Mantell in Monbars 7; large and select audience.

BOWLING GREEN.—Grand Opera House (A. D. Fulton, manager): Little Trixie 15; Police Inspector co. 19; McCarver's Minstrels 28; J. E. Toole in Killarney and the Rhine Dec. 8.

MARYSVILLE.—City Opera House (J. F. Pearse, manager): Walker Whiteside as Hamlet pleased a good-sized audience 13. Old Farmer Hopkins 22.==Item: A new fire escape is being built on the Opera House.

OREGON.

PORTLAND.—Marquam Grand (W. P. Adams, manager): Dark 4-12.==Orpheum (Peter Ducher, manager): Good business week ending 11.==Items: It is now authentically announced that Cordray's Portland house will be opened 19. The Pike Opera co. will be the attraction. Among the principals of the co. are: Laura Millard, prima donna; Robert Dunbar, tenor; Louise Manford, soubrette; Albert Leech, comedian; and Gerald Gillard, baritone. The co. is under the direction of Richard Stahl. The opening opera will be The Beggar Student. There will be a new opera produced every week for several weeks. Manager Cordray returned from a second trip to San Francisco 12, having been absent ten days. Charlotte, Essie, and Minnie Tittell organized a co. here 5. Besides the Tittells, there are Mrs. Charles Boyd, Barry Fuller, Wallace Monroe, and Ernest Walcott. Wallace Monroe manages the co. It began its first engagement 9, 10 at Vancouver, Wash., in Young Mrs. Winthrop. The co. will tour the principal cities in Oregon, Washington, Idaho and California. The repertory will be: The Galley Slave, Diplomacy, and a triple bill, consisting of My Uncle Will, Judith, and Drifting Apart.—Richard E. French, star and manager of the French Dramatic co., arrived here 7 en route to Oregon City and Astoria. He has had a very successful tour, so far, through Montana, Idaho, Washington, and Eastern Oregon with his Dr. Jekyll and Mr. Hyde co. He says Baker City, Ore., is one of the most prosperous towns he has visited. Everybody, he says, has money there. The mines are doing well, and pouring money into the town. While there, he saw a gold brick worth $19,000. This was the result of one week's run from one mine. Pendleton and La Grande, he says, are also good towns, especially for theatrical business.

PENNSYLVANIA.

HARRISBURG.—Grand Opera House (Markley and Co., managers): Lillian Kennedy to good business 8-10. The supporting co. is fairly good. Wang drew a very good house 15, and had a well pleased audience. Charles T. Ellis as Casper the Yodler drew his usual good house 15.

ALLENTOWN.—Academy of Music (N. E. Worman, manager): Gus Williams entertained a small audience in April Fool 7. Charles T. Ellis, with a good co., presented Casper the Yodler to a well-pleased audience 8. Wang drew one of the largest houses of the season 9 at advanced prices; excellent performance. Reilly and the 400, with Edward Harrigan in the leading role, drew fair business 10; good performance.==Item: The Academy is occupied on Sundays by the Bethany Evangelical Association, one of the largest and wealthiest congregations of this city, which was made homeless by an adverse decision of the Supreme Court of Pennsylvania. The congregation number nearly 700, and have preaching morning and evening by their regular pastor and Sunday School in the afternoon.

WILKESBARRE.—Grand Opera House (M. H. Burgunder, manager): McFadden's Elopement 7; light business. Edward Harrigan in Reilly and the 400 and Cordelia's Aspiration 8, 9 pleased fair-sized houses. Gus Williams in April Fool amused a fair-sized house 10. Princess Bonnie drew the largest house of the season 12 at advanced prices, every seat being sold in advance. The Stowaway 13 did not draw as well as it merited. Co. strong and the piece well staged.==Music Hall (Daniel Shelby, manager): The Pulse of New York, benefit O. U. A. M. Band 8-10; fair business. French Folly co. 12-14; good business; good specialties, that of Bemetto and Gannon being very clever.

READING.—Grand Opera House (George M. Miller manager): The Baldwins drew large houses 12-14, and gave a very clever performance.==Academy of Music (John D. Mishler, manager): A very good performance of Pawn Ticket 210, 8. Hanlon's Fantasma drew crowded houses 9, 10. Wang attracted a large audience 12; good performance.==Bijou Theatre (George W. Middleton, manager): J. W. Macready and co. 12-14.

WILLIAMSPORT.—Lycoming Opera House (John L. Guinter, manager): The Stowaway 8; good-sized and pleased audience. Princess Bonnie 10; S. R. O.; largest advance sale of seats ever known here, over $1,100. Audience delighted. Miss Mayo has a number of warm friends here. After the opera a reception was given for her. Wang 15.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): Hanlon Brothers' Fantasma 7, 8; large and delighted audiences. The scenic effects were superb.

MINERSVILLE.—Opera House (Roehrig and Kear managers): Bates Brothers' Humpty Dumpty 14; good business. American Players 22-24; local 28; Captain Jack Crawford 29.==Item: The McKenna's Flirtation co., booked for 12, did not appear.

PLYMOUTH.—Opera House (Templeton and Sharp, managers): The American Players in Monte Cristo, Led Astray, and Oliver Twist gave satisfactory performances 12-14. U. T. C. 22.

BETHLEHEM.—Opera House (L. F. Walters, manager): Charles T. Ellis attracted a large audience in Casper the Yodler 10; performance very good. The Two Orphans, with Kate Claxton, Mme. Janauschek and a strong supporting co., was presented 13 to very large business. 8 Bells 1-7.

ERIE.—Maennerchor Hall (Wagner and Reis, managers): Sousa's Band 7; S. R. O. J. Walter Kennedy in Samson 13; small audience.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager): The Power of Gold pleased good houses 12, 13.==Altmeyer's Theatre (R. B. Beane, manager): John L. Sullivan in A True American drew a large house 10. The Girl I Left Behind Me 13; fine performance.

PHILIPSBURG.—Pierce's Opera House (H. D. Bloom, manager): Leonzo Brothers opened a week's engagement 12 to a large house, and gave general satisfaction. Spider and Fly 30.

YORK.—Opera House (B. C. Pentz, manager): Limited Mail drew a fair house 3. Black Crook 6; good business. Prince Okabes Japanese Troupe gave a pleasing entertainment to a meagre house 7. Bates Brothers' Humpty Dumpty drew fairly well 8. Morrison's Faust delighted a good sized audience 10. Wang 14; Franz Wilczak Concert co. 16; Charles T. Ellis 17.

FRANKFORD.—Music Hall (W. B. Allen, manager): Lewis Morrison's Faust pleased a large audience 8. Amy Lee in Pawn Ticket 210, 11; S. R. O. Superba 19, 20; Charles T. Ellis 22; Flag of Truce 24.

LOCK HAVEN.—Opera House (J. Harris Mussina, manager): Jane gave satisfaction to a large audience 8. A Boy Tramp 14; Gilhoolys Abroad Dec. 7.

JOHNSTOWN.—Adair's Opera House (Adair and Kohler, managers): John L. Sullivan in A True American 9; small house. Tisso's living pictures 10; good house but very dissatisfied audience. Limited Mail pleased a good house 14.==Johnstown Opera House (John D. Mishler, manager): Colonel Robert G. Ingersoll lectured to a large audience 14.

OIL CITY.—Opera House (C. M. Loomis, manager): John L. Sullivan in A True American 8; good house. J. E. Toole in Killarney and the Rhine 12; small house; fair performance. The Girl I Left Behind Me 17.

WAYNESBURG.—Opera House (Cooke and Munnell, managers): Old South, booked for 10, did not appear.

HAZLETON.—Grand Opera House (G. W. Hammersly, manager): Gus Williams in April Fool pleased a large house 9. Bob Fitzsimmons' Variety co. appeared 12.==Item: W. J. Harrington of the Wilkesbarre Wonderland, has leased Hazle Hall and re-christened it the Bijou. The attractions are mainly variety and the attendance has been good.

GREENSBURG.—Lomison Theatre (R. G. Curran, manager): Robinson Opera co. 1-3 and matinee to good business. This co. gave Erminie at the Saturday matinee under the title of Robert Macaire.

BRADFORD.—Wagner Opera House (Wagner and Reis, managers): Coon Hollow 9; fair house. Walter Kennedy in Samson 14; Hoss and Hoss 20.

SHAMOKIN.—G. A. R. Opera House (John F. Osler, manager): Byrne Brothers' 8 Bells 12; packed house.

WASHINGTON.—Opera House (John F. Hare, manager): Tisso's European Novelties and Living Pictures gave an unsatisfactory performance 12 to a good-sized audience. The Drummer Boy of Shiloh will be given the rest of the week, commencing 14, by local talent, for the benefit of the local militia co., Co. H, Tenth Regiment, N. G. P.

BEAVER FALLS.—Sixth Avenue Theatre (F. H. Cashbaugh, manager): N. S. Wood in Streets of New York to a very large house 10, despite the inclemency of the weather and counter political demonstrations. The Girl I Left Behind Me 16; The Limited Mail 19; A Baggage Check 24; Morrison's Faust 27.

MT. CARMEL.—G. A. R. Opera House (Joseph Gould, manager): Byrne Brothers New 8 Bells delighted a crowded house at advanced prices 13. Enemies for Life 19; Boy Tramp 27.

LANCASTER.—Fulton Opera House (B. and C. A. Yecker, managers): Mrs. Langtry drew a very large house at advanced prices 8. Lewis Morrison's Faust 9; large house. Wang attracted a very large house 10. Teachers' Institute 12-15; The Stowaway 16; Too Much Johnson 17; Princess Bonnie 20.

BLOOMSBURG.—Opera House (O. W. Holmes, manager): New York Flats were to be here 9, but failed to appear. Stowe's U. T. C. 3; fair houses, afternoon and evening. The American Players, three nights, commencing 19, in Monte Cristo and repertoire. The Bloomsburg Orchestra will give a concert in the Opera House Thanksgiving night. Ralph Phillips, who went away with Mollie Whitten's Minstrels to act as treasurer, has returned home.

CHESTER.—Grand Opera House (Thomas Hargreaves, manager): The Trolley System 3; fair house. Brothers Byrne in 8 Bells 6, 7; large houses. Joseph Murphy in Shaun Rhue 9; fair business. Kate Claxton and Madame Janauschek in Two Orphans 10; fair and well pleased audience. The South Before the War 17; Lewis Morrison in Faust 22.

UNIONTOWN.—Grand Opera House (John Balsinger, manager): Local entertainment, benefit First Presbyterian Church, 9; big house. Tisso's Living Pictures 13; good business.

NORRISTOWN.—Grand Opera House (John M. Murphy, manager): Joseph Murphy in Shaun Rhue 7; good business; performance excellent. Howard Stock co. opened to a packed house 12. Princess Bonnie 24.

COLUMBIA.—Opera House (James A. Allison, manager): Bates Brothers' Pantomime co. 12; good business; audience pleased. Pawn Ticket 210 21-23.

LEWISTOWN.—Temple Opera House (J. P. McKinney, manager): U. T. C. (Stowe and Co.), 9; very good performance. S. R. O. Hall's Schumann Lady Quartette 13; excellent performance; small but very much pleased audience.

CARBONDALE.—Grand Opera House (Dan P. Byrne, manager): Howard Stock co. 5-10; largest business of any repertoire co. the season. Co. good. The Stowaway 12; fair-sized audience.

SHENANDOAH.—Theatre (P. J. Ferguson, manager): Gracie Emmett and co. in Pulse of New York to good business 6. Charles T. Ellis in Casper the Yodler delighted a large audience 13.

EASTON.—Able Opera House (Dr. William R. Detwiller manager): Young Mrs. Winthrop 2; fair business; performance excellent. Wang 8; crowded house. Mrs. Langtry in A Wife's Peril 9; large audience. Kitty Rhoades 12-17; good business.==Items: On Wednesday night, 14, the stage was decorated in honor of Lafayette football victory over Lehigh. The students attended in a body, and gave Mrs. Rhoades a rousing reception. 8 Bells 21; Fencing Master 24; Princess Bonnie 26.

LEWISBURG.—New Opera House (W. W. Wolf, manager): Stowe and Co.'s U. T. C. 6; S. R. O.; general satisfaction. Jane 10; crowded house at advanced prices. Performance excellent. Enemies for Life 20.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): The New Pulse of New York gave a fair performance to a good house 8. Charles T. Ellis in Casper the Yodler gave a very satisfactory performance to a small house 12; 8 Bells 15.

UNION CITY.—Cooper Opera House (J. H. Blanchard, manager): J. E. Toole in Killarney and the Rhine pleased a small audience 13. Richard Anderson, booked for 17, canceled.

TITUSVILLE.—Opera House (John Gahan, lessee): Coon Hollow 8; Killarney and the Rhine 13; both to small business; general satisfaction. Co. good.

EAST STROUDSBURG.—Academy of Music (J. H. Shotwell, manager): American Players 5-8; Tim the Tinker 26.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): Spinks' The Derby Winner proved a drawing card 8.

SCRANTON.—Academy of Music (M. H. Burgunder, manager): McFadden's Elopement 8; light business. The Stowaway 9, 10; fair business. Gus Williams in April Fool 12; light business. Princess Bonnie 13, 14; very large business. Audience delighted.==The Frothingham (J. H. Laine, manager): Mrs. Langtry in A Wife's Peril to a large and fashionable audience 7. A Cork Man 8; light business. Bob Fitzsimmons' co. 13; good business.==Davis' Theatre (George E. Davis, manager): Pauline Parker in Wild Rose 12-14; good business.

HONESDALE.—Opera House (J. Silverstone, manager): Gus Williams 15 in April Fool; performance excellent; good house. Joseph Brennan in Tom the Tinker 18.

MILTON.—Grand Opera House (Griffith and Co., managers): Reno and Williams' Repertoire co. 11-13; fair business.

RHODE ISLAND.

WESTERLY.—Bliven's Opera House (C. B. Bliven, manager): The New London Opera co. of New London, Conn., presented The Mikado under the auspices of a local musical society to a large and well pleased audience 13.

PAWTUCKET.—Lothrop's Opera House (William C. Chase, manager): Katherine Rober in Pygmalion and Galatea 12-17; good business. Miss Rober was billed to play Fanchon. The star has been ailing recently, and the change of bill was made so that the strain would not be so severe on her health. Percy Melton in Ten Thousand Miles Away 19-24.==Auditorium (J. W. Meiklejohn and Co., managers): Brazeau testimonial concert 12; large house. Dr. Lorimer, lecture, 19; subject: "Changes and Chances; or, Tides in the Affairs of Men."

WOONSOCKET.—Opera House (G. M. Blandford manager): Bartholomew's Equine Paradox 8-10; very small houses. Kane and Gould's Minstrels 13 gave their initial performance, which was very good, to a fair house.==Music Hall (L. Mailloux, manager): Bubb Comedy co. 12-17; good houses. Rosedale 17.

SOUTH CAROLINA.

COLUMBIA.—Opera House (Eugene Cramer, manager): Baldwin-Melville co., five nights' engagement, beginning 6, to fair business.

SOUTH DAKOTA.

WATERTOWN.—Grand Opera House (Peterson and Crowl, managers): Messrs. H. V. Peterson and B. F. Crowl are now managers of the Grand Opera House, having leased the house for the season of 1894-5.

TENNESSEE.

MEMPHIS.—Grand Opera House (R. S. Douglas, manager): Barney Ferguson in a new comedy, entitled Duffy's Blunders, to fair business 9, 10. The co. comprises some good specialty people who seemed to please the audience very much. Spider and Fly underlined.==Auditorium (John Mahoney, acting manager): Lady Windermere's Fan to well-filled houses 8-10.

NASHVILLE.—The Vendome (W. A. Sheetz, manager): In Old Kentucky 8-10; good houses. Barney Ferguson in Duffy's Blunders 12, 13; fair business. Ex-Governor "Bob" Taylor, in his latest lecture, "Visions and Dreams" 14; Spider and Fly 19-21.==Grand Opera House (Curry and Boyle, managers): Devil's Auction 15, 16. Archie Boyd underlined.==The Bijou (Brown and Reilly, managers; John Kellner, local representative): Frank Jones in The Country Cousin 19-24.

KNOXVILLE.—Staub's Theatre (Fritz Staub, man-

SEASON **Grand Transcontinental Tour** 1894-95.

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PRESS COMMENTS.

New York World.—She sings like Patti, without the slightest visible effort.

New York Times.—It has truly been said, that the great colored soprano stands without an equal in her race and few in any race.

London Era.—"Little Ruby" danced in a way to startle the *premiers danseuses* of older growth, and fairly carried the house by storm.

New York Dispatch.—If Loie Fuller or Amelia Glover had been present, they would undoubtedly have been able to take points from her.

Fall and Winter Tour entirely booked. April, May and June, Palace Theatre, London.
Now booking Summer engagements for BLACK PATTI with or without Company.

For engagements, address R. VOELCKEL, Business Manager, Carnegie Hall, New York,

ager). In Old Kentucky 12; good performance; large house. Barney Ferguson 13; Black Crook 19.

JACKSON.—PYTHIAN OPERA HOUSE (Woetner and Baum, managers): The Danger Signal 5; top-heavy house. Barney Ferguson in Duffy's Blunder 8; large audience. The Fast Mail 14; The Devil's Auction 17; The Dazzler 22.

COLUMBIA.—GRAND OPERA HOUSE (Charles B. Eddy, manager): Otis Skinner in His Grace de Grammont 13; small but well-pleased audience. Ex-Gov. Bob Taylor 23.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Danger Signal 6; poor business. Lady Windermere's Fan 8; fair business. Si Perkins 20; Spider and Fly 22; Frank H. Jones in Our Country Cousin 28; She (A. V. Pearson's) 30.

TEXAS.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall, manager): Carl A. Haswin presented The Silver King and Little Lord Fauntleroy 6, 7, and was accorded fair patronage considering the intense excitement incident to an exciting election. Both plays were presented in a careful and capable manner that bore comparison with the more pretentious productions of their early and palmy days. The Dazzler 9 pleased a large audience. The excellent specialty features comprised the main strength of the performance, and met with well-earned favor. Alba Heywood in Edgewood Folks 10; small audience.

DALLAS.—OPERA HOUSE (George Anzey, manager): Alba Heywood in Edgewood Folks 1; excellent business. His curtain raiser, Down in Injiany, made a big hit. Thomas Keene 2, 3 in Richard III., Merchant of Venice, and Louis XI. to S. R. O. Mr. Keene is a favorite with Dallas theatregoers. The Texas State Fair and Dallas Exposition has just closed its ninth annual Fair, having had the largest attendance of any year previously.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): The Spider and Fly 6; packed house. J. H. Huntley Comedy co. in repertoire 9, 10, and matinee, to poor business. The Dazzler 12; Silver King 13; Otis Skinner 15.==ITEM: The Texas Cotton Palace opened here 8 to very large attendance. The Iowa State Band furnishes music, and the Ellen Yaw Concert co. appeared 8-10. Miss Yaw received an ovation. In addition to the Palace there are quite a number of side shows. The entire city is decorated, and throngs of visitors arrive on all trains. The Palace is elaborately decorated in cotton, grain and Texas products, while the exhibits are of the very latest and best. The opening address of welcome was delivered by Gov. Hogg, followed by music, fireworks, etc. The Palace will be open until Dec. 6.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): The Schubert Male Quartette 6, supported by Miss M. Reade, recitationist, and Miss Hughes, harpist; large and very select audience.

PARIS.—PETERSON'S THEATRE (Harry Miller, manager): Thomas W. Keene in Merchant of Venice 6; S. R. O.; performance excellent; receipts, $701. Tony Farrell in Garry Owen 8; Spider and Fly 12; Milton Nobles 14; Alabama 16.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Alabama played in opposition to W. C. Coup's Horse Show 10 to S. R. O. matinee, and large business at night. Liberati's Band 13.==ITEMS: The Archie Boyd co. in The Country Squire, billed for 9, did not appear.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Tony Farrell presented Garry Owen to a fair-sized house house 6. M. B. Leavitt's co. presented The Spider and Fly 8; matinee and night, to good houses. Thomas W. Keene and his co. presented Louis XI. 9, Romeo and Juliet matinee 10, and Richard III. 11, night, to S. R. O. at advanced prices.

TEXARKANA.—GUIO'S OPERA HOUSE (Harry Ehrlich, manager): Milton Nobles in Love and Law to good business 9. The Devil's Auction 22.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Harry Greenwall, lessee; E. Bergman, manager): Silver King co. gave Little Lord Fauntleroy and Silver King matinee and night 6; very fair business. Houston Quartette Club, assisted by Ellen Beach Yaw, 7; S. R. O. The Dazzler, with quite a good co., pleased a fair audience 8. Alba Heywood in Edgewood Folks 9; poor business.==ITEM: A reception was given for Miss Yaw, after the concert, at the residence of Dr. J. D. Hodges.

M'KINNEY.—OPERA HOUSE (J. A. Barrett, manager): Brownlee and Hardy's Minstrels 10; poor business.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Tony Farrell in Garry Owen 7; light business.

EL PASO.—MYARS' OPERA HOUSE (McKee and Shelton, managers): Charley's Aunt 21.

GAINESVILLE.—OPERA HOUSE (Paul Gallia manager): Scott Raymond's Comedians in repertoire 5, 10; very poor week's business. Jolly Old Chums, and Wanted a Baby underlined.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): This new Opera House opened 3 with Al. G. Field's Minstrels to S. R. O. Shaw and Craig's Jack and Jill co. 5-7; good business.

ALVARADO.—OPERA HOUSE (J. W. Stark, manager): The J. H. Huntley Comedy co. presented Hunted Down to a good house 5; audience well-pleased. Brownlee and Hardy's Minstrels 7; small house; co. was not well received. Senter Peyton co. 3-8.

MARLIN.—KING'S OPERA HOUSE (G. A. King, Sr., manager): Kempton Komedy Ko. in The Plunger 5, State's Evidence 6; attendance fair; performance good. ==ITEM: This co. carries an excellent band and orchestra, which adds greatly to the entertainments. Milton Dawson, with the co., has many friends and acquaintances here who gladly welcomed his appearance.

ABILENE.—B. AND H. OPERA HOUSE (H. F. Batjer, manager): Payton stock co. 5-10; big business.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): The Spider and Fly co. 5; splendid business. The Silver King gave two performances 10. Little Lord Fauntleroy, matinee, and The Silver King at night, to fair business. Alba Heywood 14; Effie Ellsler 15.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Schubert Male Quartette 5; full house; general satisfaction. Isaac Payton's Comedians 12-14.

DENISON.—WILKINSON OPERA HOUSE (J. W. Wilkinson, proprietor): Thomas W. Keene in Merchant of Venice 8; crowded house and well-pleased audience. Tony Farrell in Garry Owen 10; small house. Alabama 15.

WAXAHACHIE.—OPERA HOUSE (W. H. Devenport manager): Oliver Byron in The Plunger 2; fair business. Brownlee and Hardy's Minstrels 5; light house. J. H. Huntley 6-8; good business.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Charley's Aunt 8-10 and matinee 10, to good houses.==LYCEUM THEATRE (T. F. O'Malley, manager): The stock co. presented Three Hats to fair business 5-10.

VERMONT.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): The Fencing Master, under the direction of Fred. C. Whitney, drew a full house and gave satisfaction 10. Herbert Cawthorn in A Cork Man 19.

RUTLAND.—OPERA HOUSE (H. W. Heggins, manager): Stetson's U. T. C. 13; fair performance; good house. Powell 15.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Stetson's U. T. C. co. 10; fair business. Charley's Aunt 12; good business. Powell, magician, 14; crowded house. Trolley System 24; Rhéa 29; Lost Paradise Dec 1.

BRATTLEBORO.—TOWN HALL: Fencing Master gave a delightful performance to a large house 3.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): Stetson's U. T. C. co. 9; full house. J. C. Comerford Theatre co. 21-23.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Black Crook 12, 13; good business. The Ensign 14, 15 and matinee was well played to fair-sized houses. Marie Burroughs 22-24.==ITEM: The Colonel, booked to appear at this house 16, 17, has not been heard from.==THE NEW THEATRE (Thomas G. Leath, manager): Jockey Minstrels 22; Irish Inspiration co. 23, 24.

ROANOKE.—ACADEMY OF MUSIC (J. D. Lazell, manager): Boyd's Minstrels 10; poor business. Black Crook, Elks' benefit, 16.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): The Black Crook 14; large audience.

CHARLOTTESVILLE.—LEVY OPERA HOUSE (J. J. Leterman, manager): House dark week ending 10-17. Rooney Comedy co. 19; Molly Whitten's Minstrels 21; The Colonel 22; Bates' Brothers' Humpty Dumpty 26.

STAUNTON.—OPERA HOUSE (W. L. Oliver, manager): Richard and Pringle's Minstrels 7; satisfactory performance; small house. Lord Rooney 16; The Colonel 19; Bates Brothers' Humpty Dumpty 25.

SUFFOLK.—CITY HALL (H. E. Elam, manager): Noss Jolity co. 9; fair business. J. T. Ford, for charity, 16.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): The Rooneys 12; large audience.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Hoyt's A Trip to Chinatown 5, 6; good performances to large houses. Black Crook 9, 10, matinee and night; good attendance. The Ensign 12, 13; large audiences.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): In Old Kentucky 6, 7, met with great favor. Alexander Salvini 12, 13.

SEATTLE.—THEATRE (J. W. Hanna, manager): In Old Kentucky 1-3; S. R. O. Dark 5-11.==CORDRAY'S THEATRE (W. W. Russell manager): A Turkish Bath 1-3.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, manager): In Old Kentucky 5; packed house. Mr. and Mrs. Kendal underlined.

TACOMA.—THEATRE (John W. Hanna, manager): Charley's Aunt 1-3, with matinee, to good business. Tacoma is not a three-night stand city, which was recognized by Will. J. Duffy, manager of the Charley's Aunt co., but as he had to fill time he did it here, with much better results than he anticipated. By a special dispensation he was allowed to use cats on his bill boards. The Great Hoo-Hoo, of the Concatenated Order of Hoo-Hoo of this city, encourages the drama, but is jealous of the too free use of the sacred cat.==NINTH STREET THEATRE (Leavitt and Co., managers): Lawrence Hanley, with a strong co., 5-7, in The Players, Othello, and Hamlet to fair houses.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): His Nibs the Baron 8; poor business. Faust (Griffith's) 14; Spider and Fly 17; benefit to Miss Mary Healy by home talent 26.

WHEELING.—OPERA HOUSE (F. Riester, manager): Robinson Opera co. 12-17 in repertoire, at popular prices to light business. On the Mississippi 22; D'Arville Opera co. 24; Marie Wainwright 26.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Griffith's Faust 8-10; fair business. The Burglar 12-14; moderate business. J. J. Dowling 22-24; Police Inspector 26-Dec. 8.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Houck Opera co. presented Said Pasha and Mikado 6, 7 to fairly good business. Gladys Wallis in A Girl's Way was greeted by a fair-sized audience 9. Miss Wallis is a charming actress. Bessie Bonehill and an excellent co., two performances; good business, 11. The Dazzler 19.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Cleveland's Minstrels gave a fair performance to a large house 10. The Dazzler 22; Nat Goodwin 23; Calhoun Opera co. 29.==ITEM: Manager Strasilipka has had the house recarpeted and the ushers attired in neat uniforms.

WAUKESHA.—CASINO (Lee S. Ovitt, manager): Calhoun Opera co. 3; good house. Gladys Wallis, heading the co. organized for the late Patti Rosa, 8.==CARNEY OPERA HOUSE (George Kendall, manager): New Orleans Minstrels 7; poor business.==ITEM: George Kendall has taken the management of the Opera House.

ASHLAND.—GRAND OPERA HOUSE (Ed. Smith, manager): Cleveland's Minstrels 7; crowded house.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): John Dillon 16; The Dazzler 23; Metropolitan Opera co. 26.

MADISON.—FULLER OPERA HOUSE (Edward M Fuller, manager): The Prodigal Father 10; small audience. Bessie Bonehill in Playmates did not do a paying business 12.

ANTIGO.—OPERA HOUSE (Hoeffler Bros., managers): Jennie O'Neill Potter and Edwin Kendall 26.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Joe Ott in The Star Gazer 6; very large audience. Cleveland's Minstrels to a very small audience 9.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Dazzler 26.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Calhoun Opera co. in Amorita to a large and well-pleased audience 12. Laura Millard as Amorita sang and acted charmingly. Adele Farrington as Angelo Melnotti did excellent work, as also did George Lyding in the role of Fra Bombard. The rest of the co. were good. Father Flattery, an ex-priest, gave four lectures 11-13 to large audiences.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Power of Gold 5; fair house. Gladys Wallis in A Girl's Way 7; good house.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Nellie Ganthony 8-10; fair business. Rhéa 15-17; Sadie Martinot in The Passport 19-21.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): Hoss and Hoss 12-17; big business; clever co. Corinne 19-24.==ACADEMY OF MUSIC (F. W. Stair, manager): Harry Williams' Meteors drew crowded houses nightly. A Jay Circus 19-24.==MUSEE: Good business and attractive entertainments.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Corinne in Hendrik Hudson opened to good business 12. The co. is a large one, and the production was well staged and costumed. Marie Jansen 19-24.==THEATRE ROYAL (Sparrow and Jacobs, managers): A Flag of Truce opened to a good house 12. Horace Mitchell as Tom gave a strong performance. Irwin Brothers' Specialty co. 19-24.==OPERA FRANÇAIS (Edmond Hardy, manager): La Mascotte was given 19, with Mme. Bouit as Bettina in which role she made another hit. Les Deux Timides and the Supplice d'un Homme 15. A grand production of Mignon will be given to be repeated 17.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Aunt Sally 7; packed house.==GRANT'S NEW CONCERT HALL (Grant Brothers, managers): This hall was formally opened 13 by Jessie Alexander, elocutionist, assisted by local musical talent before a large audience.==ITEM: This concert hall is the finest in the city, costing about $18,000 and elegantly appointed.

QUEBEC.—ACADEMY OF MUSIC (Theodore Hamel and Co., managers): Sadie Martinot in The Passport played to large audiences 12, 13. Miss Martinot has become a big favorite here and she received many floral offerings at each of her performances.==THEATRE (A. Tample, manager): The French Opera co. in repertoire did a good business 12-17.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Watson Sisters' Vaudeville co. gave a fair variety entertainment to good business 7; the specialties were good. Marie Louise Bailey gave a piano recital to a very small house 9. W. Philp, leader of the Opera House orchestra, for whose benefit it was given, gave a $50 guarantee while the receipts were only $41. Conservative concert 16; Reform concert 23; The Burglar 21.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Thatcher's About Gotham 9; good house. Singing and specialties good. Thatcher, Johnson and Foy are a strong trio. Torbett Concert co. 12; very small audience. Fine concert the violin solos of Ollie Torbett and the singing of the Lutteman Sextette were especially good.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Nellie Ganthony 6, 7; small but well-pleased audiences. The Burglar 16.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): Harrison-Dunlop Concert co. sang to S. R. O. 8. Vienna Ladies' Orchestra and Royal Entertainers gave a good performance to small business 12. Rhéa in When Bess was Queen 13; large and fashionable audience. Zanzic, the magician, follows 15-17; Webbling Family 22.

BELLEVILLE.—QUEEN'S OPERA HOUSE (S. P. Bowers, manager): William Gray and Bertie Conway in My Aunt Sally to a good house 10; poor performance.

GUELPH.—OPERA HOUSE: Wales' Opera co. 5, 6 in Athenia opened the house and played to very good business. The Burglar, presented by Eugene Moore, 7; big house. J. Walter Kennedy in Samson canceled 8. Swedish Quartette 9; fairly well patronized. Dan McCarthy in The Pride of Mayo 12; crowded house.

CORRESPONDENCE.

[Received too late to classify.]

OMAHA.

At the Fifteenth Street Theatre A Man in Black 8-10 to light business. Albini's Empire Entertainers commenced a week's engagement 11 to a large and enthusiastic audience. This is one of the best attractions we have had this year, and those fond of high-class vaudeville entertainment do not not regret attending.

Boyd's Theatre has been dark of late, but will be reopened 15 by The County Fair. J. R. RINGWALT.

EFFINGHAM, ILL.—AUSTIN'S OPERA HOUSE (Warren and Austin, managers): Uncle Hiram 16; fair business. Pete Baker 21; large audience. A Tallow Candle 27; Spider and Fly Dec. 3.

FORT DODGE, IA.—FESSLER OPERA HOUSE (G. F. Rankin, manager): Eli Perkins 12; large and well-pleased audience. Monte and Livingston's Repertoire co. 19-24.==ITEMS: Manager Rankin was elected County Clerk at the recent election. He will still keep his position as manager.—On Thanksgiving night a Kermiss will be given by local talent under the direction of Miss Keachy, of Dubuque, and Mrs. John F. Duncombe, of this city.

SUPERFLUOUS HAIR.

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A MAN OF FEW WORDS.

From photo. by Savony.

A. CONAN DOYLE.

Dr. A. Conan Doyle, who is now on a lecture tour of this country under the management of Major J. B. Pond, has written a number of stories that have met with success. He is, therefore, a person of importance and, as he is also the author of A Story of Waterloo, a play in one act performed recently by Mr. Irving, it was fitting that he should be interviewed by this paper.

I put my note-book in my pocket last Saturday morning and sallied forth in the rain. If I did not return with my note-book full of bright remarks, profound sayings, interesting chat I am not to blame.

Dr. Doyle is stopping at the Hotel Kensington, at the corner of Fifteenth Street and Fifth Avenue, and by the courtesy of the members of the Aldine Club, he uses the Club's rooms, which are situated in the adjoining house.

It would be difficult to imagine a more prosaic-looking person than the progenitor of Sherlock Holmes. He is a big man and typically English. He has not a particularly intellectual face. His speech is thick and he wears loud clothes. In short, he reminds one more of a prosperous farmer, or country doctor (which, I believe, he once was) than of a man of letters.

"I am already busy with one interview," said the novelist, "but I'll get through with you first. The other interview will take some time. Now, what do you want to know?"

This reception was discouraging. I felt that the temperature of the warm, cosy reception room of the Aldine Club suddenly dropped to zero.

"Have you seen anything of our theatres?" I asked.

"Not much. My time has been so taken up that I haven't had time. Those I have seen seemed very nice. Your native actors are better than your native plays. I have only seen Nat Goodwin, Richard Mansfield and Joseph Jefferson so far. I also saw a play called In Mizzoura. Very fair—really—very fair. But I don't think much of your stock companies."

"Which stock company have you seen?"

"Only one. Richard Mansfield's."

"But Mr. Mansfield is a traveling star. Our real stock companies are Augustin Daly's, A. M. Palmer's, and the Frohmans'."

"Oh, really? I didn't know. You see I know so little about America."

"I believe you are to write a book about us when you go back?"

"Yes—but I don't really know what will be in it."

"Are you interested in the drama?"

"Oh, yes—nice thing, don't you know. I and my brother-in-law, E. W. Horning, are now writing a play. The scene is laid in England about the beginning of this century. When it is finished I may let Irving have it. Sorry I can't tell you more."

Dr. Doyle's lectures at Daly's have not drawn crowds. He reads uninterestingly, and he generally leaves off in one of his stories at the most interesting place, with the remark to the listeners: "For the conclusion of this story I refer you to my printed works."

Good advertising scheme for the publisher.

THE REPORTER.

ABOUT A BAGGAGE CHECK.

Giles Renolds informs THE MIRROR that he has discharged D. S. Vernon, and Mr. Vernon writes that he has "purchased all rights and interests in A Baggage Check, which under the management of Giles Renolds disbands at Grand Rapids on Saturday, Nov. 17." Mr. Vernon adds: "I shall immediately reorganize the company with the best talent procurable, and endeavor to make it as strong as Mr. Blaney's other attractions. The tour will be resumed in about two or three weeks."

Charles E. Blaney, author of A Baggage Check, writes to THE MIRROR that Mr. Renolds secured from him the rights to produce this piece, with the understanding that it should be presented in such a manner and with a cast as should be entirely acceptable to Mr. Blaney; that Mr. Renolds has ignored all of his obligations in these respects, and consequently the latter, through process of law, has taken possession of the piece and turned it over to Mr. Vernon, who will produce it with deference to the author's plans and wishes.

CARRIE TURNER'S COMPANY.

The members of Carrie Turner's original company all received two weeks' notice last week, and a new company has been organized, which will present The Crust of Society at the Fifth Avenue next Thursday night.

The company, as now organized, is as follows: J. C. Terris, Edgar L. Davenport, Joseph E. Whiting, Ralph Emerson, Eugene Ormonde, Marion Abbott, Carrie Radcliffe, Jean Chamblin, Elita Proctor Otis (temporarily), and Carrie Turner.

Mr. Starling will remain as the manager of the company. Mr. Morrissey retired last Saturday night. It appears that Mr. Morrissey was opposed to the policy of reviving The Crust of Society, which he thought pretty well worked out, and advocated the production of another play in Miss Turner's possession, called Alma.

Manager Starling says the company will go on the road as previously arranged, but it is said on the Rialto that the company will close for good on Saturday.

HAS DELLA FOX CLOSED?

It was reported late last night that Della Fox had closed season in Pittsburg. THE MIRROR was unable to procure any confirmation of the news up to the time of going to press.

THE FOREIGN STAGE.

THE DRAMA IN ENGLAND.

LONDON, Nov. 7.

The new burlesque at the Trafalgar, All My Eye-Vanhoe, is not a success. The piece, which was produced a few nights ago, had aroused some curiosity, but it is not likely to run long.

THE STORY OF ALL MY EYE-VANHOE.

The piece opens in the court yard of a mediæval mansion which has been converted into a sausage factory by its proprietor, Seedie Wreck. To the left is the pawnbroker, Wither Ithaneth, the father of Rebecca Hothouse Peach, who has run away from home to join a traveling theatrical company. Will Scarlattina and Robert Fitzoof, football professionals, finding business is slack, turn highwaymen and arrange to bury Rebecca in order to secure for the actress a good advertisement. Ivanhoe returns from the East, but I is not recognized by Wreck, his father.

The first scene of the second act shows the lists at Smashby-de-la-Zouche which are arranged as a court of justice. A mock licensing sessions is held here with Wreck as judge and Ivanhoe as counsel. Will and Robert appear disguised, the one as a meek parson, the other as an elderly prude. They burlesque the recent action of the London County Council. In the second tableau a glade in Sherwood Forest is seen.

On the first night several of the scenes were hissed and all the performers looked supremely unhappy.

In the cast were Phyllis Broughton, J. L. Shine, Clara Jecks, Harry Grattan, Fred Story, H. M. Clifford and other metropolitan favorites.

UNDER THE MASK OF TRUTH.

I ran down to Brighton last week to see the first performance at the Eden Theatre of Under the Mask of Truth, a new melodrama in four acts by Sutton Vane and Arthur Shirley. The piece, as may be imagined, is of the conventional type, introducing many stirring exciting situations and hair-breadth escapes.

The plot deals with the misfortunes of a young married couple—George Brandon and his wife, Mellie. Mellie has married against the wishes of her father, Mr. Boyd, who believes Brandon to be a thief. The young couple are on the verge of starvation when the father, finding his suspicions groundless, invites his daughter and son-in-law to return to him. But, meantime, Basil Okiltree, Boyd's nephew, has profited by the quarrel, and learning that Boyd has altered his will in favor of his daughter, he schemes, with the aid of his mistress, Catalina Delconti, to get hold of the new will, intending to plunder Boyd's house and murder the old gentleman. Later he secures the assistance of an Italian modeller who makes him a mask of George Brandon's face for the purpose of casting suspicion upon Brandon.

In the second act the murder is committed. Mr. Boyd discovers Okiltree ransacking his desk. A struggle ensues and Okiltree stabs his victim. The murderer, who is wearing the mask, is confronted suddenly by Mellie, who falls in a swoon, thinking her own husband has killed her father.

In the third act Mellie is a captive in the villa of Okiltree, who wants to get rid of the young wife. He tries to drown her in a sack, but another woman—an infamous old hag—is substituted by one of Mellie's friends.

In the last act the grand jury have acquitted Brandon. But Mellie is still in trouble. Finally the villain Okiltree is killed by an electric shock, and the play ends happily.

The play was well received, and Charles Warner and the authors were repeatedly recalled.

SARAH BERNHARDT'S NEW PLAY.

PARIS, Nov. 3.

The event of the theatrical week here has been M. Victorien Sardou's new drama, Gismonda, brought out two days ago by Sarah Bernhardt at the Renaissance. The play, as rendered by the "divine Sarah" and her efficient supporters, was an undoubted and triumphant success. But it is a question whether if played by inferior actors it would have not been a failure.

Gismonda exhibits in a striking manner the faults as well as the qualities of M. Sardou's methods. The stage managing, the scenery, the costumes, the "business" are perfect, but the characters are crudely drawn and the style of writing is commonplace. The plot, however, is managed with masterly skill.

THE PLOT OF GISMONDA.

Gismonda is the widow of Nerio, one of the Italian Dukes of Athens, who succeeded to the descendants of French warriors of the Fourth Crusade who divided Greece into a number of feudal duchies.

At the opening of the play—which commences in about 1450—Gismonda appears leading by the hand her son, the Duke, Francesco, and surrounded by a number of suitors, including Zaccaria Franco, cousin to the deceased Duke, and an ambitious and unscrupulous villain.

The scene is laid in a public place at Athens, the Parthenon and the Acropolis being seen in the background.

While the young Duchess dallies with her suitors, the child is taken off by Zacharia's servant to be shown a tiger which has been sent as a present by the Sultan. Suddenly, the Duchess turning round, sees the child leaning over the pit, then utters a wild shriek, the boy has fallen over, and will be devoured by the brute!

Sarah acts this part wonderfully. Her agony is so vividly portrayed that the whole scene, which is supposed to be enacted off the stage, seems to be visible to the spectators.

But a man has jumped into the pit, has killed the beast, and the child is saved.

The mother, in the thankfulness of her heart, vows to the Virgin that she will bestow her hand and her Duchy on the saviour of her child.

When the latter turns out to be one of her falconers, a rude peasant, her dismay is great. But the Bishop—admirably impersonated by young M. de Max—tells her her vow is binding and Almerio, the peasant, doggedly refuses to accept aught but the hand of his sovereign as his reward.

The second act takes place in the convent of Daphni. The Duchess has sent a special messenger to the Pope, asking to be released from her vow.

The bishop appears with the answer, but it is a refusal—unless Almerio himself consents to forego his reward.

In the meantime the latter has risen to popularity by repelling a raid made on the town by a host of pirates and the Athenians in great numbers surround the convent, clamoring for Almerio as their Duke. He hastens to Daphni, pacifies his unruly supporters and appears before the Duchess who has him promptly put into irons.

But neither hardships nor promises can baulk him of his reward. For he loves the Duchess and in the third act tells her so.

Moved by his ardent love Gismonda feels a strange liking for the passionate peasant, exacts, by cajoling and bewitching the simple fellow, a promise that he will forego his reward in public, then breaks away with the cry "I am free," but in the same breath cries to the enraptured man "Go back to your hut, but leave your door ajar."

The fourth act takes place before the hut, out of which Gismonda steals, having sold her honor to save herself the disgrace of marrying a serf, whom now she has, however, grown to love.

The villain here appears to murder Almerio; he and his servant discourse upon the so-called accident that befell the child and which was their own doing.

The Duchess overhears the story, seizes a hatchet, rushes out of her place of concealment and cuts down Zaccaria, to whom she cries as he is dying: "Look, I have given myself to this man, Almerio!"

The situation, though a trifle melodramatic, is striking, and "fetches" the house.

The second scene of the fourth act is laid in the chapel on Palm Sunday, a picturesque procession of palm bearers being introduced.

Almerio appears to fulfil his promise and publicly release Gismonda of her vow.

Suddenly the news is spread of Zaccaria's death. Almerio is accused of the crime and willingly takes the guilt upon his own shoulders, to save "Madonna," as the Duchess is styled throughout the play. But after a moment's hesitation Gismonda publicly confesses all the story, begs Almerio's forgiveness and asks him to make her his bride.

ADMIRABLY ACTED.

Of Mme. Bernhardt's acting little need be said. Her best moments are in the first act when her child is saved and brought back to her after a miraculous escape, and the third, act when she cajoles, fascinates and bewilders poor Almerio, and yet makes one feel that she is alarmed and captivated, in spite of herself all the same, by the generous, strong, loving peasant.

M. Guitry is admirable as Almerio, his best creation—admirably simple, straightforward, yet passionate and earnest.

M. Deval makes a good old, downright villain of Zaccaria.

L. DORROLD.

THE DRAMA IN GERMANY.

BERLIN, Nov. 1.

A four-act comedy by Karl Niemann, entitled Wie die Alten Sungen, is among the recent novelties here. It was produced at the Schauspiel-Haus last Sunday and was favorably received.

A CURIOUS STORY.

The story is laid in Dessau in 1750. Prince Leopold of Anhalt-Dessau, who had the reputation of being a severe ruler, fell in love with a simple chemist's daughter and married her. The couple are "die Alten" and form an example for their eldest son, Gustave, the Hereditary Prince, who loves secretly a brewer's daughter. The girl's father declines to pay a tax levied by Leopold, which makes the Prince very angry. He accuses the Prince of harboring deserters. His house is searched and Prince Gustave is discovered. This raises general laughter but the brewer does not see the joke. He considers his daughter's reputation has suffered, and refusing all the Prince Leopold's offer of friendship, declares open hostility. He sends his daughter far away to the great grief of Prince Gustave, who confides his sorrow to his mother. Annalise soon puts everything to rights and conquers the brewer's obstinacy. Herr Matkowsky and Fraulein Sauer were seen as the lovers.

LUDWIG FULDA'S NEW COMEDY.

Ludwig Fulda's three-act comedy, Die Kameraden, has been seen at the Deutsches Theatre. The story deals with the wife of a manufacturer whose head is turned by reading sentimental literature. She pines for an "affinity" and, finding him, abandons her husband. The "affinity" turns out badly and the repentant wife wants to go home. This the husband refuses to let her do. He is now enjoying peace after years of eccentricities. He finds a woman after his own tastes, obtains a divorce, and marries her, and the faithless wife has to go her own way.

The piece is well constructed and the dialogue very bright. Many of the situations are very amusing. The author was called before the curtain several times.

Ibsen's Ghosts was presented here last week by the Paris Theatre Libre company, but was very coldly received.

Hauptmann's first play was called Before Sunrise. Hugo Ganske has just produced a drama called After Sunset.

Sir Arthur Sullivan's Ivanhoe will be produced shortly at the Grand Opera House.

FRITZ.

AUSTRALIAN THEATRICALS.

MELBOURNE, Oct. 10.

The Brough and Boucicault company at the Princess's is in the last week of a very successful season. Lady Windermere's Fan, Mrs. Tanqueray, Sowing the Wind, all new to us, have been produced, and the splendid all round acting of this splendid company has been indeed a treat.

The Taylor-Carrington company are at the Royal playing Australian drama. Unjustly Sentenced is to be followed by The Bush King, which has been played in London.

Dan Barry, after thirty-seven weeks at the Alexandra Theatre, has gone on tour. Inigo Tyrrell has taken this theatre and opened with a drama written by himself, entitled, The Life We Love.

Cogill Brothers still continue to do well at their new Oxford Theatre. Gus Bruno, an American music hall star, who is announced as "one of the cleverest dialect comedians in the world," is appearing with great success.

Frank Clark still continues to cater for the habitués of the Alhambra Palace of Varieties with a good variety programme every week. Mesdames Urso and Sapio, who have during their visit here provided such enjoyment to genuine music lovers, gave their farewell concert on the 20th.

Bland Holt has taken the Sydney Royal for a term of three years.

Hilda Spong has been engaged to fill Henrietta Watson's (who has left for England) place with the Bland Holt company. To exceptional personal attractions this young artist adds true dramatic ability which a year or so of melodrama should develop.

Fillis' Circus is playing to good business at the Hippodrome. Signor Agratti, who came from your country with Sells' Circus, is business manager, and informs me they leave for South Africa shortly. John F. Sheridan will shortly return here from England with several novelties. Maggie Moore is playing Struck Oil at Sydney Royal, and will soon be here to play another season. If all is well she will be with you at Easter.

Elsie Cameron is playing the part of La Duchesse de la Blayne in Morocco Bound in Sydney. The Thornton-Arnold company, with their gold mine, Charley's Aunt, have done Brisbane, and are now in Sydney, and will play a farewell season here, then India, and home. The Perman family received a splendid benefit in Adelaide. They opened here with the Cogill Brothers on the 29th ult.

DEATH OF JOSEPH BILLIN.

Joseph Billin, a well-known variety manager, died on the 15th. Duncan MacCallum, late manager for Dan Barry, is taking a company to Western Australia.

Morocco Bound opened here on Oct. 6 under management of Williamson and Musgrove.

Walter Bentley is in New Zealand.

The pretty Bijou Theatre will reopen at an early date with a burlesque and musical company under the management of Philip Stuart.

Harry T. Sproule, manager of the Theatre Royal, has been elected an honorary member of the Musical and Dramatic Association. Mr. Sproule is one of the most popular men in Melbourne to-day.

Wilfred Shine, who arrived lately from England to superintend Morocco Bound, a brother of Harry Shine, a variety artist, who is now with T. Hudson's Surprise Party in Adelaide.

Walter Howe, who for seven years has been starring in leading parts in the colonies under the auspices of Williamson and Musgrove and the Bland Holt Proprietorate, has left for England. He is related to the veteran Harry Howe and the dramatic critic was one of his cousins.

J. C. Williamson, who is at present in Europe on the lookout for novelties, will return here in time for the pantomime season.

George Wood, who is styled "the somewhat different comedian," arrived in Sydney on the 15th from America to join Harry Rickard's Tivoli company. He was here before with Billy Emerson.

Cyril Tyler, the boy soprano, has been doing well here.

A SUCCESSFUL CHINESE COMPANY.

Theatrical managers have been struck dumb by the success of the Boo Yu Tin Opera company now playing at the Theatre Royal, Brisbane. The company and the music are entirely Chinese.

Warick Gainor, a well-known Melbourne baritone, has joined Hinrich's Grand Opera company. Mr. Gainor, who writes from Baltimore, forwards glowing press notices, but whilst thoroughly appreciating the wider artistic scope of the States finds the climate much more trying than that of Australia. He also adds: "I am staying in the house of F. Nicholls Crouch, the aged composer of Kathleen Mavourneen. He is eighty-seven years old now, but hale and hearty. So that every night he goes to the opera in his old uniform of a Confederate soldier, his breast covered with medals."

Mrs. Robert Brough leaves for England shortly.

ARTHUR E. BEECH.

SYDNEY, N. S. W., Oct. 19.

I am pleased to be able to report a decided improvement in the business at our theatres. Mr Mahon and Kenna's Morocco Bound company, owing I consider to over-booming of the piece, did not quite come up to expectations. After a month's tenancy of Williamson and Musgrove's Lyceum, they opened their intercolonial tour on Saturday last at Newcastle, after which they visit Melbourne, Adelaide, and the principal New Zealand cities. Williamson and Musgrove's Comic Opera company are now at the Lyceum, where they remain for one month only, playing Mame Rosette, which is new to us. The music of this opera is eminently suited for Nellie Stewart's and Joseph Tapley's voices, and they score accordingly. Marietta Nash (Mrs. George Lawrie), a lady who is not unknown in your States, is suitably cast in the opera. She leaves the company after this production. The New Boy, which is said to rival Charley's Aunt, will follow the opera season, on Nov. 3, and till the gap between that and the Christmas pantomime.

FRANK THORNTON AT THE CRITERION.

Charles Arnold and Frank Thornton still occupy the Bijou Criterion Theatre. The revival of Charley's Aunt ran well for three weeks, and now Thornton has just concluded a successful revival of ever-green Private Secretary. If I remember rightly it was in 1885 at the Madison Square Theatre, he played the part of the Rev. Spalding for 150 consecutive nights. Charles Arnold is now appearing in Captain Fritz, a piece that went very well on its last production here. After a return visit to Melbourne and Adelaide, Thornton will return to London, the idea of touring India and the East having been abandoned on account of their *pièce de résistance* being already extensively pirated in those quarters.

GEORGE RIGNOLD'S TOUR.

George Rignold has made a success of his revival of Henry V. at Her Majesty's, and is now rehearsing Julius Cæsar in which he will appear as Brutus. J. W. Sweeney, a brother-in-law to Pattie Brown, and inimitable in Irish characters, has returned to Rignold's company after a short rest. Maggie Moore (Mrs. J. C. Williamson) is now at the Royal in her old character of Lizzie Stodel in Struck Oil.

H. R. Roberts, a young colonial actor, has made a hit as John Stodel. Bland Holt's company are now in Brisbane for a season of drama, at the end of which they will open here at the Royal. Henrietta Watson's place in this company has been capably filled by Hilda Strong, daughter of W. B. Strong, the well-known scenic artist.

George H. Wood is now back at Harry Rickard's Tivoli Hall.

TALMAGE CARRIES OFF AUSTRALIAN GOLD.

Dr. Talmage, the clerical Barnum, has now left, his pockets well lined with Sydney gold, and now Mrs. Annie Besant is coining money with her lectures at the Opera House.

Cyril Tyler, the boy soprano, supported by a capable concert party, is a draw at the Centenary Hall. The syndicate running this infant phenomenon is comprised of Messrs. T. Hudson, C. J. Stevens, and P. A. Howell. Madame Alice Gomez, the Eurasian nightingale, talks of touring Australia in oratorio about March next.

One of the most entertaining of the "Morocco Bounders," who have just concluded their Sydney season, is Edith Courtenay, whose take-off of the society skirt dancers, à la Letty Lind, was always a hit. This vivacious little lady was the principal contralto of D'Oyly Carte's Utopia, Limited, company that toured America. She also visited you during 1871, supporting Agnes Huntingdon in Paul Jones.

Mr. Musgrove will leave for England shortly, Mr. Williamson returning to Sydney. The idea of the partners is that one of them shall remain in London whilst the other superintends the Australian interests.

Dion Boucicault, of the firm of Brough and Boucicault, will visit London on the lookout for a suitable leading lady to relieve Mrs. Robert Brough, who well deserves a rest.

Alfred Maltby's English Comedy company is due here by next Easter, with "Mistress Othello" and other farce comedies.

THE MELBA CONCERT TOUR.

Messrs. Williamson and Musgrove have now definitely arranged with Madame Melba for an Australian concert tour. The company to support her will include a baritone, tenor, bass and contralto.

Mr. and Mrs. Albert Marsh (Emma Chambers) have retired from George Rignold's H. M. company, and in all probability will return to Cape Town, South Africa.

E. NEWTON DALY.

THURSDAY, NOV. 22

Is the last day on which advertisements can be inserted in

THE CHRISTMAS MIRROR.

THREE OLD JEDS NEXT SEASON.

The success that has attended the career of Richard Golden's Old Jed Prouty, since August last, is admittedly one of the rare occurrences for which the season can be recalled with pleasure by the retrospective reviewer.

Charles MacGeachy's move with the attraction was, at the start, a resumption rather than a revival of the popular play, and a confident response to the public summons that the favorite comedian be returned to the most congenial of his many endeavors as an entertainer. Moreover, the mails, as well as box-office statements, have demonstrated to the star and his manager that there was a widespread, growing preference for the play apart from its value as a vehicle for stellar honors. In a word, Richard Golden's creation of Old Jed Prouty proves to be a work destined to live after him as a standard portraiture of the rural American, common to the extreme Down-Eastern section of the Union.

There is also much in the narrative of Old Jed Prouty which lends a clearly defined outline to the leading character, so much so as to admit of equally interesting conceptions of the role by contemporaneous players of ability. And it is just to this stage that Mr. MacGeachy has arrived in his manipulation of the attraction. His card elsewhere in this issue would indicate a commendable departure from the conventional method of announcing duplicated successes. And being abetted in the plan by the star himself the comedian would appear to be entitled to no small meed of praise for the method. In assenting to a division of the starring honors which the role of Old Jed Prouty cannot but bring to its impersonator, Mr. Golden stamps himself an actor of unusual freedom from the petty jealousy which unhappily handicaps so many of our stars.

It is understood that Messrs. Cowles and Wells, whose names are linked with that of Mr. Golden in Mr. MacGeachy's advertisement, are to be accorded every latitude in their respective interpretations of Old Jed. And it is believed to be the design of the management to not only maintain the artistic worth of the three supporting casts; but also to shift the membership of the same from time to time with the express object of acquiring some degree of uniformity in the general presentation of the piece. It is said to be under further contemplation to occasionally alternate the presentation of the three companies at the same theatre during the same week, and it may, indeed, be the province of THE DRAMATIC MIRROR to chronicle a simultaneous appearance of the three companies in the same city during the same week, but at different theatres—all three organizations in harmonious opposition to one another!

However Old Jed Prouty is presented, it is not probable that the admiring public will complain, for Old Jed has long been a "privileged character" in his goings to and fro.

MANAGER BUNNELL'S POLICY.

Manager G. B. Bunnell, of New Haven, who was in the city last week, said to THE MIRROR: "The great stars and the greatest plays are to be the rule hereafter at the Hyperion Theatre. On account of the rapid growth of business under the present policy of management, there will be no more half-way work in booking attractions not of the highest class at the Hyperion.

"Without giving offence to any managers of the innumerable attractions that move about the American circuit and are continually passing through New Haven, the gateway of New England, I shall for the benefit of all concerned, give notice in the Christmas number of THE MIRROR of my policy of running the New Haven theatres.

"Hereafter the entire business will be conducted on a more conservative plan than ever. With my past ten years' experience in this University town, with the able assistance of my lieutenants, my experience with all managers and the public, I feel satisfied in taking the stand that I am a better judge of what will suit theatre patrons of the New Haven circuit than comparative strangers.

"That will be the text of my Christmas greeting. Watch for it."

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

ACADEMY OF MUSIC.—Shenandoah, 8:15 P. M.
AMERICAN.—Later On, 8 P. M.
BIJOU THEATRE.—South Before the War.
BROADWAY THEATRE.—Prince Ananian, 8:15 P. M.
DALY'S.—A Gaiety Girl, 8:15 P. M.
EMPIRE.—The Bauble Shop, 8:15 P. M.
FIFTH AVENUE.—The Coming Woman.
FOURTEENTH STREET.—The Brownies.
GARDEN.—Little Christopher Columbus, 8:15 P. M.
GRAND OPERA HOUSE.—Rosedale.
HERALD SQUARE.—Rob Roy.
HARRIGAN'S.—The Man Without a Country.
H. R. JACOBS' THEATRE.—The Power of Gold.
KOSTER AND BIAL'S.—Variety and Operetta, 8 P. M.
LYCEUM THEATRE.—A Woman's Silence, 8:15 P. M.
NIBLO'S.—Nellie McHenry, 8 P. M.
PALMER'S.—The New Woman.
TONY PASTOR'S.—Variety.

BROOKLYN.

AMPHION.—The Liliputians.
COLUMBIA THEATRE.—The Girl I Left Behind Me.
COL. SINN'S PARK THEATRE.—Shore Acres.

TO ADVERTISERS.

Patrons of The Mirror are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

The imagination of the *fin de siècle* newspaper reporter moves in a spectacular way its marvels to perform. A young man committed suicide on one of the Brooklyn docks the other night, and because a theatre-seat coupon was found in his pocket the newspapers assumed that he had killed himself on account of unrequited love for an actress. In ordinary circumstances, any man who might find himself on a Brooklyn dock at night would be excused even for self-destruction. But to reduce the newspaper theory to its logical conclusion, it would be proper to assume that if a suicide happened to have a newspaper-prize coupon in his pocket it would be plain that he had killed himself because he had not drawn some article of cheap mercantile booty with which so many journals of the day bribe the weak or simple-minded into reading their fantastic outputs.

It is said that one of the notorious characters engaged for a melodrama on a notorious locality and its scenes in New York recently struck at rehearsal and refused to play unless he were permitted to perform the most striking bit of heroism in the piece, the aforesaid bit of heroism having been assigned to one of the very few actors engaged for the play. Let this notorious character persist in his heroic ambition, and remain simply notorious. There has of late been something too much of formal introduction to the public of persons who smack of outlawry and prison through the medium of the theatre.

It has been said in criticism of some of the newspaper expressions aimed at the Kendals by Western pens that they have not been couched in the language of Addison. And yet some of the things said by the Kendals in bitterness against this country—which up to this season they had professed to admire so greatly that their warmer friends here came to think that naturalization might follow—have been no nearer the Addisonian style.

A REMEDY NEEDED.

In all civilized communities, theft of personal property is punished. But in this country, civilized though it pretends to be, a paradox exists. You may punish a man who steals your hat, your coat, or your horse, yet if you are the author of a successful play—a property of far greater value—any conscienceless fellow who wishes may steal and use it in remote places to your great loss and disadvantage.

There are weak local remedies against the play pirate—if you can catch him. There is no general law providing for exemplary punishment of this sort of thief.

Owing, no doubt, to the failure of the late but by no means lamented Congress to answer the righteous complaints of dramatic authors by providing a law that should not only discourage but prevent the stealing of plays, the gang of play pirates has of late been greatly augmented in number, and their operations have increased in boldness. In one Western town, we hear, a manager has provided a ballot-box into which his patrons may cast their votes for plays they wish to see, whereupon this manager produces the plays whose popularity is thus attested by votes, without regard to the rights of those who wrote and those who own the plays.

And yet this manager has no more right to many of the plays produced after such a preliminary in his house than he has to the other property of the persons who wrote them.

The late but by no means lamented Congress was guilty of many other lapses than the one mentioned. It failed to do so many things that it ought to have done, and it did so many things that it ought not to have done that it has been quietly swept into the limbo of oblivion by the voters of the country.

The incoming Congress has many duties to perform. It has no duty more plain than the protection of originators and owners of theatrical property.

Let dramatic authors and managers digest good plans for getting before the Congress just elected its duty, and insist that a law to punish pirates shall be passed.

A Kingston, Ont., paper—the *News*—in commenting upon the poor theatrical business of Belleville, a neighboring city, remarks of Kingston itself—a large, prosperous, picturesque, solidly-respectable and proudly-historical town—that "in this city the poor attendance at good plays is counterbalanced by the good attendance at poor plays." Kingston should get more good attractions and correct its vitiated taste, but as a preliminary to this, the Canadian law-makers ought to amend the system of taxation applied to foreign companies.

New York takes a great many London successes, but managers ought by this time to have learned that London failures are unprofitably imported, no matter how elaborately they may be dressed. A recent comic opera will furnish a profitable text to those who wish to discuss this matter.

The vaudeville managers who organized recently in this city are said to contemplate war upon what is called the "continuous performance." This is one of many things in the vaudeville branch of the business that need reforming.

The Christmas Mirror, the fruit of many weeks of preparatory labor, will soon reach its readers. It will be a splendid symposium of the wit, the wisdom, the poetry and the imagination of the leading spirits of the American stage.

The dinner of the Dramatists' Club to those who last season proved themselves to be friends of the proposed copyright bill, was a pleasing preliminary to another campaign in behalf of that measure.

If there is any virtue in political revolution, the wheels of business ought now to begin to revolve.

FOOTLIGHT FUN.

JUST SO.

Nelson.—"Have you seen the living pictures yet?"
Jack.—"Yes; twice."
Nelson.—"Then you like them?"
Jack.—"Well, yes; figuratively speaking."—*Brooklyn Citizen.*

THE DIFFICULTY.

Dramatic Author—"Mr. Manager, may I venture to ask whether my three-act play has been accepted?"
Manager—"Well, you see, the three members of the reading committee have gone through it, and they have come to the conclusion that one act will have to be struck out."
Author—"Oh! there is no difficulty about that; it is not so bad, after all."
Manager—"No, but unfortunately each of the members wants to strike out a different act!"—*La Vie Drôle.*

HE WAS HISSED.

Bob Bunkum (*actor*)—"Failure? I should think it was! Why, the whole play was ruined!"
Fair Hostess—"How was that?"
Bob Bunkum—"Why, at the end of the last act a steam pipe burst and hissed me off the stage.—*Tid Bits.*

NOT WHOLLY OBSTRUCTED.

"Miss Waxup sat right in front of me at the theatre."
Sue—"Did she have on a theatre hat?"
"Pooh, no; I could see the bottom of the drop curtain and several inches of the leading lady's sleeve.—*Chicago Inter-Ocean.*

PERSONALS.

Thall.—Mark Thall was admitted to Mount Sinai Hospital on Nov. 15.

Coleman.—Clara Coleman has been very ill for the past two weeks with peritonitis.

Garth.—Elizabeth Garth (Mrs. Frank Roberts) mourns the loss of her mother, who died in Milwaukee, Wis., on Nov. 13.

Winner.—Polly Winner (Mrs. Edward Temple) has been very ill for the past three weeks in this city.

Jack.—John Jack will have a benefit at the Academy of Music, Philadelphia, on Dec. 5 to commemorate the anniversary of his first appearance on the stage, forty-two years ago. King Henry IV. will be acted.

Toland.—Trella Foltz Toland has been engaged for Humanity, Brady and Grismer's new production, which will be seen in Boston on Dec. 17.

Ayres.—The publishers of Alfred Ayres' book, "Acting and Actors," have exhausted the first edition, and will issue another edition shortly.

Rosenfeld.—Theodor Rosenfeld has been seriously ill with a combination of bronchitis and pneumonia. He is still confined to his bed, but the doctors say the danger is past.

Clarke.—Harry Corson Clarke, in addition to his duties as an actor at the Lyceum Theatre, Denver, also manages the Broadway Theatre School of Acting and the Denver Dramatic Exchange. He recently directed a minstrel performance given at the Broadway Theatre by society women of Denver.

Tomasi.—Signor A. Tomasi has abandoned his trip to Italy, and will remain in this country for the rest of the season as conductor for The Fencing Master, owing to the success that Dorothy Morton has made in the part. He wishes to have the honor of piloting another prima donna to eminence, he says.

Neill.—James Neill appeared as Captain Swift in the drama of that name at the Lyceum Theatre in Denver last week, and had a pronounced success. The leading critic of that city says that it is "a vigorous, determined, and withal vigorous achievement." The performance of Mr. Neill is said also to have wrought the audience to a high pitch of enthusiasm.

Knight.—Mrs. George S. Knight has been especially engaged by George Lederer for the production of The Twentieth Century Girl at the Bijou on Dec. 24. The part is being written for Mrs. Knight, who will make her appearance for the first time in New York since her husband's death, three years ago, except at a bread fund benefit. Mrs. Knight's return will be a welcome event.

Schippel.—Charles G. Schippel, of Sandusky, O., was elected Recorder on the Republican ticket by more than 1,400 majority. Mr. Schippel is one of The Mirror's best correspondents, and we congratulate him upon his deserved success in politics. This has been a great year for The Mirror and for everything and everybody connected with it.

Ryley.—Madeleine Lucette Ryley has a clever story in the current number of *Frank Leslie's Monthly* entitled "The Double Bedded Room." It has a special bearing on hotel life in one-night stands.

Hamm.—Since Margherita Arlina Hamm assumed the editorship of *The Journalist*, that publication has become extremely bright and snappy, and its circulation has jumped in the liveliest manner. Every issue is crowded with matter of real interest to newspaper men.

Hampton.—A paragraph recently published was calculated to strain the friendly relations of Mary Hampton and Minnie Bowen, of the Sowing the Wind company. Miss Hampton, it seems, was informed that certain statements had been made by Miss Bowen, which investigation proved Miss Bowen had not made. There have been explanations and everything is now serene.

O'Neill.—James O'Neill has contributed $100 to the Woman's building of the Atlanta Exposition.

Dixon.—Georgie Dixon, who left last week to join the Potter-Bellew company in Chicago, has returned to New York. It is said that a misunderstanding about rehearsals prompted her to resign the engagement.

Powers.—Mrs. James T. Powers (Rachel Booth) played Nancy Roach in The New Boy at the Standard Theatre on Monday night of last week and met with decided success. Mrs. Powers has continued in the cast since, permanently replacing Jessie Busby.

Everett.—Irene C. Everett, who was compelled by serious illness to resign her position with The Girl I Left Behind Me, is convalescing, although it will be several weeks before she will be able to leave her rooms.

Barnum.—Mrs. P. T. Barnum has settled her differences with the heirs of the Barnum estate, and property of sufficient value to issue the payment of an annual income of $40,000 has been set apart for that purpose.

Nethersole.—Olga Nethersole will appear for the first time as Juliet on Thursday night in Philadelphia.

Huntington.—Grace Huntington has retired from the cast of A Milk White Flag. It is said that Miss Huntington tells an interesting story as to the cause of her resignation.

Block.—Will I. Block, business manager of the Herald Square Theatre, has been elected Vice-President of the National Managers' Union, an association recently formed in Chicago for mutual protection against irresponsible persons in the profession. J. H. McVicker is President.

Duse.—It is said that Eleanor Duse has brought suit for separation against her husband, Teobaldo Checchi, an actor.

Thompson.—A London despatch says that the fondness of the Emperor Nicholas for English artists extends to dancers, and that as a child he was an enthusiastic admirer of Lydia Thompson, who, during one of her visits to Russia, taught him to dance the sailor's hornpipe.

Daniels.—After the performance by Sadie Martinot and Max Figman at the Grand Opera House, Ottawa, Can., on Nov. 16, Landlord Daniels, of the Grand Union Hotel, banqueted the stars and their company.

Paul.—Howard Paul is writing an article on "How Actors Study their Parts," for a newspaper syndicate.

Thomas.—Augustus Thomas will read a selection from his writings at Professor Lincoln's session of Uncut Leaves next Saturday evening.

Wheatcroft.—Nelson Wheatcroft has several one-act plays in hand for production during the season at Empire Theatre School matinees. One of which great things are expected has Poe for its central character. It was written by Henry Tyrrell, editor of *Frank Leslie's Magazine*.

Evans.—Charles E. Evans has not yet decided upon the exact date for his trip to Europe, but he expects to go some time in December.

SAID TO THE MIRROR.

Thomas W. Prior: "Charlotte Corday made a decided sensation at the Schiller Theatre, Chicago, and crowded the house for two weeks. The critics rank Mrs. Potter's Corday as the most effective and forcible she has done, while Mr. Bellew's Marat is an impressive characterization."

Charles L. Young: "I have accepted the post of business manager for Gloriana. Before leaving Cincinnati last Friday I had a pile of letters and telegrams in answer to my advertisement in The Mirror—advertising in it pays. I consider it the only dramatic paper."

W. A. Mestayer: "The paragraph in the morning papers that Elita Proctor Otis would play at the Fifth Avenue this week was unfounded. Miss Otis will play Nancy Sikes in Oliver Twist and will not play in any other company this season."

Mrs. George S. Knight: "Every member of our profession should be proud of The Mirror and its just policy. I am! Each week I send copies to friends in India, England, and Florida."

Aubrey Mittenthal: "I have just heard a report that my attraction, The Great Brooklyn Handicap, has closed. I am lying off this week owing to unsatisfactory bookings. I shall resume next Monday in Pittsburg. E. M. Gotthold is no longer my business manager."

Dudley McAdow: "Kellar's business continues to be very large. Along the line of the New York Central he doubled his last season's receipts."

James Aldrich Libbey: "Kansas City audiences liked me, but the press there 'roasted' me. I understand that one newspaper man said I had impugned their ability as critics and that was the reason. I had done nothing of the sort, and their action was ridiculous. If these critics are so prejudiced that they can attend a performance, hear an actor applauded and then sit down and write of him as a 'frost,' then they ought to be carrying the hod instead of slinging ink."

Frank L. Perley: "I have just received a letter from Madame Modjeska in which she tells me that in view of the great rush for seats at Lemburg, Polish Galitzia, she has consented to give ten additional performances in that city. Then she will go to Cracow and present Fedora and Magda in the Polish language."

Martha Morton: "The American playwright seems to be taking a rest just now. It is the innings of the foreign dramatist. We have already on the metropolitan boards Sydney Grundy, H. A. Jones, and Tom Taylor, and we shall soon have Sardou at the Lyceum. Managers follow success. If one English play is successful English plays become popular. If an American play makes a hit, American plays are in great demand. We should all lay aside our rivalries and wish our worst enemy success as long as he is a native playwright, for his failure is bad for us all."

Janie Grey: "I have just completed my thirteenth week with Madame Neuville's company in A Boy Tramp. We have had a pleasant and prosperous season, and are now on our way East. I have made quite a success in the soubrette part of Sally. One of the pleasantest events of the week is the arrival of The Mirror. We are all Mirror readers. I want to congratulate you on your having secured the services of 'Jo.' Her letters are so bright and entertaining. She reminds me a little of Mary Fiske, whose 'Giddy Gusher' papers I have read in book form. I hope every Mirror girl enjoys 'Jo' as much as I do, and that she will long continue a contributor to the dear old Mirror!"

Charles F. Tingay: "Ada Gray's houses in Washington, where she played East Lynne, week of Nov. 5, were big. In fact, the business was so good that Manager Butler secured the attraction for next season."

Will McConnell: "A first-night audience in New York reminds me of artificial ice. I took a friend of mine from Chicago to an opening here the other night and after studying the expressions on the different faces in the audience he asked me if there was an epidemic of pain in the town. Such a cynical determined-not-to-be-amused lot of faces I never saw in my life! No one applauded the whole evening and yet the play is a success. I think there is a league of first-nighters in this town who have taken an oath never to express approval of anything."

Fred. Berger: "Sol Smith Russell is so delighted with his success as Dr. Pangloss in The Heir-at-Law that he has determined to revive another old English comedy next season. I cannot say which one it will be, but I shouldn't be at all surprised if we see Mr. Russell as Bob Acres in The Rivals."

L. Marston: "The Savannah, Florida and Western Railroad Company has a way of treating theatrical companies that ought to be noted. The Lillian Lewis Cleopatra company was billed to play a matinee at 2:30 P. M. in Jacksonville, Fla. We arrived at Waycross, Ga., at 10:15 A. M., en route for Brunswick, Ga. We were scheduled to change cars and take the road mentioned at 10:30, being due in Jacksonville at 12:30 P. M. But this train was three hours late. I told the railroad people of the situation, and in an hour they had a special train ready to take the company to Jacksonville. We left Waycross at 11:35 A. M., and reached our destination at 1 P. M., having traveled the seventy-six miles in eighty-five minutes without a cent of extra cost."

W. F. Dickson: "Our play, My Wife's Husband, is a success, but the living pictures are a frost. In the small towns people imagine that the actors run around the stage in a nude condition, and you can't get women into the theatre with a shotgun. My advice to managers is to take them off. I do so after Syracuse, N. Y."

Charles Dickson: "We have just completed our Southern tour, and have every reason to feel gratified with the result. The proverbial hospitality of the Southern people was shown by good business and many social attentions. I have complimentary letters from managers all along the line on the company and plays, both Incog and A Jolly Good fellow having made hits."

Gustave Frohman: "Robert Hilliard is very successful on the road in The Nominee, and with the company has been entertained socially in many cities. Mr. Hilliard, it is expected, will soon produce a new play."

Daniel Frohman: "I am an enthusiastic wheelman. I take a spin every fine evening in company with Bronson Howard, and I find the exercise does me a great deal of good. The bicycle is a great and complete rest for the brain worker, and in fact for any one who has a sedentary occupation. One's mind is so fully occupied in keeping the machine straight and looking out for breakers ahead that entirely different brain cells come into play, and those you have been using all day take a much needed rest. I can truthfully say that I have felt fifty per cent. better since I began bicycling, and I learned to manage a machine in an hour while at Vichy this Summer."

THE USHER.

A correspondent, who knows what he is writing about, calls THE MIRROR's attention to the growing evil of long *entr'actes*, and I am glad to find space for his timely and emphatic letter in another column of this issue.

As the fault is one that can be proved very readily to influence the fate of a production and therefore to affect the manager's pocket, I am in hope that heed will be given to this important subject by those that direct our theatres.

The correspondent does not exaggerate when he says that it is far more important to have short waits between acts than to have elaborate stage settings, which is usually the reason assigned for the vexatious and unnecessary delays that weary, disgust and apathize first-night assemblages.

✣

If managers but realized that these are cases where delays are dangerous, their stage-managers and their stage-hands would be judged by the standard of promptitude in doing the work that must be done while the curtain is down.

When an audience is kept waiting more than ten minutes the manager can make up his mind that something is radically wrong—with himself.

For surely he is to blame if the stage carpenter and scene-painter have bungled; if the stage-hands are slow, or if the stage-manager is incompetent.

If I managed a theatre I should order as many scene rehearsals as might be necessary in order to insure as much smoothness and efficiency in striking and setting scenes as the actors display in the lines and business of the play.

✣

This subject is not so trivial as it may seem, or as it is evidently considered to be by our managers.

It is a serious matter, often involving responsibility for a failure where comparative success might otherwise be attained.

In the first place, every minute that an *entr'acte* is prolonged beyond a space of ten minutes is a rank injustice to the author of the play.

The interest excited by an absorbing plot, the impressiveness of a fine situation, is lost to a great extent in these circumstances.

The public grows weary, then nervous, and finally irritable. Its power of appreciation becomes exhausted, from purely physical causes. Its sensibility to pleasurable impressions is ganglionic. Fatigue the nerve centre and the capacity for psychical action of course is impaired.

The effect created previously is well-nigh obliterated when the curtain ascends after a long wait, and the actors find enthusiasm cooled and sympathetic receptiveness vanished.

That is the pathological and the philosophical aspect of the case in a nutshell.

How many of our managers and stage-managers, I wonder, have investigated it, or have even given it a second thought?

✣

Last week a bright and uncommon play was produced at one of our principal theatres. The waits between the acts were something awful. A performance that should have ended at eleven o'clock or sooner with normal *entr'actes* dragged along until close upon midnight.

The result was that the audience dispersed grumbling at the late hour and the critics next morning, almost to a man, complained that the performance was "slow" and tiresome.

They did not add that when a play lasts until half after eleven or longer they are compelled either to write their criticisms before the performance is finished or dash off a perfunctory notice in hot haste if they venture to sit it through to the end.

Newspaper editors are unlike managers. They cannot keep the public waiting; they send their forms to press on a schedule as fixed as the train service of a great railway.

Here again the manager, the actors and the author suffer. The preternatural *entr'actes* actually prevent a fair and complete hearing from the critics.

✣

We are not the only sufferers from this cause. In Paris there are managers equally as neglectful of the public's pleasure and their own interests.

No less a light than Francisque Sarcey has considered the question worthy of serious discussion. He has been devoting a portion of his interesting *chronique* in *Le Temps* to it lately.

I make the following translation from one of these articles by M. Sarcey:

"I studied the audience during the *entr'actes:* I saw only bored and impatient faces. * * * Managers seek the reason for the preference that the crowd gives to the inanities of the café-concerts. One of the reasons—for there are several—is that the café-concert has but one *entr'acte* between the two parts of its programme, and that this *entr'acte*, the length of which is advertised in advance, never lasts longer than ten minutes. The attention of the audience is held in expectancy and it is occupied without ceasing.

"I am convinced that one of the motives that keeps a numerous public loyal to the Comédie-Française is that the *entr'actes* are very short. * * *

"Here is a reform that ought to be instituted, and that is urgent. Why should that which is easy in other European capitals be impossible in Paris?

"It is objected that time is required for the stage-hands, the *coiffeur*, the dresser. But in London scenes are moved, wigs are adjusted, and costumes are changed all in a few minutes. The consequence is that they have an audience there that is neither impatient nor in an ill-humor."

"Cannot our managers imitate their example?"

I echo M. Sarcey's question with all my heart.

Unless the fault is corrected a regular crusade against interminable *entr'actes* will be in order.

✣

John A. McCaull was the pioneer manager of the form of so-called comic opera that is popular in this country to-day. He presented the works of German and English composers in a manner far more legitimate than now prevails when the term comic opera is generally understood to mean a cloak for a musical farce-comedy on a large scale, with girls in tights liberally thrown in.

Colonel McCaull was a determined, pertinacious man, who coerced rather than coaxed success as a manager.

He was shrewd and courageous, and he had an instinct for apprehending the public's requirements that rarely erred.

He was a good friend and an unrelenting foe. He had a kindly heart beneath a rather rough and gruff exterior, and many of his acts of charity were related last week by professionals and others when the news of his death reached the city.

For five years Colonel McCaull was an invalid, completely isolated from his former friends and associates, and the strength of his former personality was illustrated by the fact that even after such an interval—a lifetime almost in the selfish, pell-mell rush of metropolitan theatrical life—his memory had kept green.

He was not borne to his grave by the managers or the players with whom he formerly mingled on intimate terms, but by the soldiers with whom he fought on the Confederate side during the civil war.

✣

Several theatres in New York have had a grievous run of ill luck since the season opened, but there are several that have cleared handsome profits.

Mr. French's theatres, the Broadway and the American, are in the fortunate minority.

The Broadway cleared for its owners, during the run of Dr. Syntax, which closed on Saturday night, $25,000, and that means the theatre's profits, without counting the gains of Mr. Hopper and his associates in the ownership of the opera company.

The American has made a profit every week since the beginning of the season, except one. That was during a spell of extremely hot weather with a not particularly strong attraction; but the loss was only $41, so it is scarcely worth mentioning.

Mr. French has arranged with Wilson Barrett for an eight weeks' engagement at the American, beginning on the 26th inst. A portion of the orchestra seats will be increased in price to $1.50. After Mr. Barrett's season it is possible that Mr. French may make a production on his own account.

✣

Nelson Wheatcroft's duties as chairman of the Lambs' house committee and as a diner-out of considerable activity—he is a *bel fourchette* and a charming table companion—do not interfere with his duties as director of the Empire School.

When other men grow pale and weary and heavy-eyed after a round of dinner engagements Mr. Wheatcroft bobs up serenely at nine in the morning, the picture of health and ready for his exacting tasks as a guide, philosopher and friend to our future stage recruits.

Mr. Wheatcroft has ambitious plans in view for an enlargement and development of his practical theatrical training school idea, and I should not be surprised to see them in full operation a year or two hence.

He is conscientious about advising young aspirants, and he will not receive as pupils applicants who give little or no promise of one day doing credit to their teacher.

In December the School will give its first exhibition matinee performance of the season. Among the pieces to be presented will be one which will test the *ensemble* quality of the scholars, the majority of whom will appear in supernumerary parts. "Color" and "atmosphere" effects similar to those achieved by the famous Meiningers are contemplated, I believe.

✣

A lively discussion and some discontent prevails just at present among members of one of our Fifth Avenue clubs where the artistic and refined bohemian elements have hitherto held the ascendency.

Monthly smoking concerts, at which a wonderful array of dramatic, musical and vaudeville talent appears, have been a delightful feature of this club for many years. But members recently objected to the introduction of high-class music during these midnight festivities, for the reason that it was wasted on assemblages that preferred something of a more popular order.

The entertainment committee thought the objection well taken, and proposed to eliminate the classical features from the monthly smoking concert, arranging for a fine musical programme to be given on several Sunday afternoons during the Winter in the club parlors for the pleasure of such of the members as really enjoy good music. A subscription was opened and the money to cover the expense for obtaining the best talent was soon raised.

It was then that a certain element in the club combined in a signed protest against the projected series of musicales, on the ground that it would "break the Sabbath"! Inasmuch as the established smoking concerts always run from late Saturday night until early Sunday morning, and as the protestants see no harm in billiards, backgammon and liquid refreshments in the club on Sunday, the entertainment committee grew indignant, canceled the arrangements made and resigned their offices in a body.

How it will end many of the members are wondering. There is a pretty general belief that the mock turtle Sabbatarians will not be permitted to prevail against the righteous cause of good music and intellectual enjoyment.

✣

And speaking of clubs I want to say a few words on the subject of the Lambs, whose unwritten law against the admission of journalists as members has furnished the text for many an ungenerous and untruthful attack in print.

The Lambs is virtually an actor's club. Of its three hundred members, I presume that seventy-five per cent. are professionals. It has a perfect right to regulate its membership within certain lines, precisely as the Press Club, the Lawyers' Club, the Electric Club, the Authors' Club, and other organizations of men belonging to different pursuits regulate their membership.

The founders of the Lambs—among whom, I believe, were Wallack, Montague, Beckett, Floyd, and their associates—had a distinct dislike for a certain set of newspaper writers in this city, and with good reason. The set in question were gutter-journalists, who spent their time in either assailing or "striking" actors and managers and who levied blackmail with an audacity that seems marvelous when viewed in the light of to-day.

While the Lambs has perpetuated a dislike that reflects credit upon its self-respect, it has no prejudice against reputable journalists, of course, and it welcomes them hospitably to its pleasant house.

✣

A prominent member of the club stated its position the other day in these words:

"Hitherto whatever has been said of us has been in the line of criminal and intentional misrepresentation because, *ad presumu*, journalists are disqualified as members.

"This is not on account of any hatred or even gentle animosity toward them, but because it is difficult to draw the line. This was what the Fellowcraft Club thought about actors—they couldn't draw the line.

"Every one has been able to see our point except a certain circle of newspaper writers who would probably be outside of the line if it could be drawn. They never lose the slightest opportunity to roast us.

"Perhaps another reason for the making of this rule was that actors as a class are thin-skinned and would not like to sit at the same supper table with fellows who had been roasting them at breakfast."

✣

In the case of the Lambs no sensible journalist can object in the slightest; but in the case of The Players, where the same rule applies, it is different.

The Players has a lay membership equal in numbers to the professional element; that is, there are five hundred in each class.

The non-professional is admitted to The Players as a "connoisseur of the drama." Brander Matthews and Laurence Hutton, who write for *Harper's* and the *Century*, are admitted as "connoisseurs of the drama"; but E. A. Dithmar and William Winter, who write for the *Times* and the *Tribune* are not "connoisseurs of the drama."

Evidently to be a dramatic connoisseur one must write for a publication that appears monthly, not daily. A decided difference lies there, you perceive.

Architects, physicians, lawyers, tallow merchants, brokers, grocers—all these and more besides are "connoisseurs" at The Players; but the man who only spends his evenings at the play and his days writing dramatic reviews is ineligible.

✣

When THE MIRROR a couple of years ago predicted the speedy decline of the then rampant farce-comedy craze, a howl of indignation went up from among the supporters of that form of entertainment.

But it did not require a vast amount of penetration to foresee that an idea that had been worked up to abnormal proportions must necessarily destroy itself.

The result has justified THE MIRROR's prophecy. To-day, farce-comedy is represented only in the survival of the fittest, and the exploitation of a new specimen of the *genus* is attended with more risk than experiments in other directions.

Think how the ranks of the farce-comedy forces have been decimated!

John Russell is ill, and his friends are getting up a benefit for him. Charlie Reed has passed over to the majority. James T. Powers has deserted the field for more legitimate work. Frank Daniels has taken to comic opera. Canfield and Richards came to grief with their Circus Clown. Hallen and Hart will separate at the close of this season, and will probably try a higher form of entertainment. Vernona Jarbeau and John E. Henshaw are in The Passing Show. Willie Collier is A Back Number. The Flams has not conjured the multitude for "Old Hoss" Hoey. And Quoit—well Quoit is probably conscious of the fact that to retain his grip he will have to begin to write real plays. His latest concoction, A Black Calf, was barbecued by Louisville papers last week.

And so it goes. Instances of change or of misfortune or of impending disaster might be multiplied *ad lib.* One thing is certain: the farce-comedy, within reason and in its best form, will stay with us indefinitely; but it will never again monopolize our stage to the exclusion of other works.

✣

Unless accident prevents, the CHRISTMAS MIRROR will appear on the news-stands on Saturday, Dec. 1.

From the large and distinguished list of contributors announced in this issue it will be seen that the Number gives promise of rare interest. And the artistic features will be in keeping with the literary quality.

Despite the hard struggle that many managers and professionals have had this season, the CHRISTMAS MIRROR for 1894 will contain more advertisements than last year's.

Look for the prettiest and most attractive holiday number displayed by the dealers a week from Saturday and you will find the CHRISTMAS MIRROR, with all the wealth of good things it contains.

SHOT IN A PLAY.

Several Italians rehearsed a Wild West play in a Newark tenement last week. A rehearsal was to be held on Wednesday night. Giuseppe Gregorio, who took the part of the villain, discarded a toy pistol that had been used, and substituted for it a regular revolver loaded with ball. Alfonso Magno, the hero of the piece, whom Gregorio was to attack, protested against the use of the revolver, but when the others in the cast laughed at his fears he held his peace. The play proceeded. At the proper time for the use of the weapon Gregorio fired and Magno fell with a bullet in his breast. At the hospital, to which he was taken, it was said that he would die. Gregorio fled, but the police are looking for him.

A MEDIUM THAT PAYS.

HOLYOKE OPERA HOUSE,
HOLYOKE, MASS., NOV. 17, 1894.

Publisher Dramatic Mirror:

DEAR SIR.—Inclosed please find cheque for my last "ad." in THE MIRROR. I always knew that it pays a manager to make his wants known in your columns, and I am more fully convinced of it now than ever. I received fourteen replies to my advertisement for a Thanksgiving attraction, and I filled the date very satisfactorily.

Yours very truly,
W. E. KENDALL.

ARCHIE BOYD HAS CLOSED.

Archie Boyd, who has been touring in the South in The Country Squire, is reported to have closed his season. Trouble between the star and his manager, George T. Clapham, is said to have been the cause. It is also said that Mr. Boyd will reorganize and go out again immediately.

MANAGER GILMORE WINS.

The first of the Central Theatre fire suits against Manager Gilmore was tried in Court of Common Pleas No. 1, Room A, before Judge Biddle. It occupied three days, the jury rendered a verdict on Friday last in favor of Gilmore, the defendant, thus conclusively showing, that he was not guilty of any negligence in protecting the patrons of his theatre.

ROUTES AND RATES TO WINTER RESORTS.

The B. & O. R. R. Co. has just issued a little booklet, giving the routes and rates to the various Winter resorts in Cuba, Florida, North Carolina, Virginia, New Jersey, Pennsylvania and Georgia. The information is very conveniently arranged and indexed. Copies can be had by enclosing a two cent stamp to Chas. O. Scull, Gen'l Pass. Agent, B. & O. R. R. Baltimore, Md.

THE POPULAR FRENCH TONIC
VIN MARIANI
FORTIFIES NOURISHES STIMULATES REFRESHES | Body and Brain
Indorsed by eminent Physicians everywhere.
SOLD BY DRUGGISTS AND GROCERS. AVOID SUBSTITUTIONS.
Sent Free, Album, 75 PORTRAITS and AUTOGRAPHS of Celebrities.
MARIANI & CO., 52 West 15th St., New York.

CUES.

Elwyn Stevenson signed with Vance and Stevens at Detroit last week to play the leading heavy part in The Police Inspector.

George F. Clark left the Camille D'Arville Opera company on Saturday, owing to trouble with his eyes, brought on by the glare of calciums. Mr. Clark intends to take up illustrating again, and he will open a studio in this city.

Emel Gerstle, business manager, writes that Emily Rigl this season is repeating her success as Marino in Mr. Barnes of New York. Her business in the South was very good. After a few weeks in the East the company will go to San Francisco to play an engagement at the California Theatre.

The assertion made in print recently that Conroy and Fox will soon return to the variety stage is pronounced false. Conroy and Fox are said to be playing to large business, and the performance is liked everywhere.

Mrs. Potter's play, Charlotte Corday, attributed on the bills to J. C. Montesquieuson, is declared in Chicago to be the work of Kyrle Bellew. THE MIRROR is informed that Mr. Bellew adapted the piece from a French play.

Sigmund B. Alexander and Walter Goold have just written and composed a charming little lullaby which they have dedicated to the infant son of John J. Braham. The piece has been published with a dainty portrait of the little fellow upon its cover, and the many friends of Mr. Braham are delighted with it. "Hie Thee to Slumberland, Baby," is the title.

Mercedes Leigh has opened a studio in the St. Cloud Hotel where psycho-physical culture is made a specialty. Men and women will be prepared for the stage by a London actress, and prominent musicians are engaged to give vocal and instrumental instruction. Mrs. Leigh has read and acted successfully in London. She is a native of Georgia.

Cecile Eissing played the part in Jacinta last week in Philadelphia that Maud Young was cast for, owing to Miss Young's sudden illness.

Annie St. Tel, the fantastic danseuse, who has been studying under Mme. Eloise Kruger for a year, has signed with E. E. Rice and is appearing nightly in Little Christopher Columbus. The dancing of La Petite Adelaide, also a pupil of Mme. Kruger, is one of the features of The Passing Show.

Julia Dowling, sister-in-law of J. P. Harris, business manager of Primrose and West's Minstrels, died at Mr. Harris' residence, 51 Ashford Street, Brooklyn, on Saturday. The funeral was from St. Malachi's Church on Monday.

James Aloysius Donaghey will be known in the profession as Aloysius Donati. He has been engaged to play Rudolph in The Black Crook. Mr. Donati appeared at the orphan asylum benefit in the Metropolitan last Wednesday.

Robert Hilliard is doing a very gratifying business. He is supported by an excellent company, including Theodore Babcock, Fred. Perry, Edwin Brewster, Hugh Bennett, Hattie Nefflen, Pauline Willard, and Anne Norries. Mr. Hilliard's tour is under Gustave Frohman's direction.

That bright little monthly, the *Waterbury*, says: "Nat Goodwin was born in Boston, but made his first appearance on the stage at Providence. He had to play a fop in a front scene with a soubrette, and rehearsed it very nicely. Ed. Thorn lent him a frock coat and a pair of Dundreary whiskers, and painted his face for the footlights. When Goodwin faced the audience and heard, for the first time, the scurry, scurry, scurry of the orchestra, his senses fled. In vain the soubrette prompted him; he could not say a word. 'Come off!' shouted the manager, and Goodwin came off; rushed through the stage-door to the depot; took the first train to Boston, and, still in his stage make-up, fell at his mother's feet and moaned, 'Please get me a place in a store; I cannot act!'"

Robert Downing celebrated his thirty-eighth birthday at San Francisco on Nov. 9. He was playing an engagement at the California Theatre at the time, and when the curtain fell upon a performance of The Gladiator his company gathered about him and fairly showered him with presents. Among the gifts was a scarf-pin set with a large sapphire surrounded with diamonds, a pair of diamond and sapphire cuff buttons, a solid silver tray, a silver-handled umbrella, a gold key ring, with a chain and name tag of the same metal, and other articles.

George Thatcher closed his tour in About Gotham at Detroit on Wednesday last and brought his company to New York. A thorough trial convinced him that the play would never prove a monetary success, and he has decided to associate his name with those of two prominent men in the profession in the organization of a large, expensive and thoroughly first-class minstrel company. The announcements of this new minstrel firm will shortly be made through the columns of THE MIRROR, and Mr. Thatcher is confident that it will prove one of the strongest combinations of names ever made in minstrelsy. Both company and performance will be all that experience, energy and money can make them.

The manufacturer of the Tabasco Sauce entertained a theatre party of 200 at the Grand Opera House, New Orleans, on the second night of Seabrooke's engagement in Tabasco. On Wednesday last the Southern Pacific Railroad ran an excursion from New Iberia to New Orleans, and brought nearly 500 people to see the comedian's performance. Seabrooke's Southern tour is a big success.

Galveston's new theatre will be opened about New Year's. Pauline Hall will probably be the inaugural attraction.

Manager C. J. Weiser, Grand Opera House, Decorah, Iowa, plays two attractions each month, averaging over $300 a night. This theatre has an orchestra of eleven, and is strictly modern. Decorah can be made from Cedar Rapids, Davenport, Dubuque, La Crosse, Winona, St. Paul, or Madison. Refer to Davis and Keough, Jacob Litt, the Frohmans, Sidney Ellis, Gus. Bothner, A. Y. Pearson and others. Good open time.

TELEGRAPHIC NEWS

CHICAGO.

Good Weather and Excellent Business Reported by Hall—Entertaining Survey.

[*Special to The Mirror.*]

CHICAGO, Nov. 19.

I am pleased to be able to report perfect weather and excellent theatrical business from this wonderful city. Miss Rehan has taken the palm for the season in the matter of business. Her houses at Hooley's have been immense and she could have presented Taming of the Shrew with profit for several weeks, but her splendid engagement came to a close Saturday night and this evening Mr. Daly's company opened remarkably well in A Night Off, with Lewis, Dixey, Carlyle, Mrs. Gilbert and the others. The only incident out of the common during the Rehan engagement was the arrest of a young man who obtained a box from Colonel Foster, Miss Rehan's manager, on the statement that he was with the New York *Tribune*. He now threatens Manager Daly with a damage suit. I do not know the merits of the case, but I do know that I would like to see justice meted out to the chaps who pretend to be newspaper men and who have absolutely no claim upon the theatres.

Roland Reed wound up two weeks of excellent business at the Grand Saturday night, and last evening A Trip to Chinatown returned, opening well. There have been but four changes in the cast.

The business of the Tavary Opera company at the Chicago Opera House was not large during the engagement of two weeks, but the operas were well presented. Last evening Stuart Robson was welcomed by a large audience, and his new play, The Interloper, was well received.

Peter F. Dailey, the large comedian, closed a good week at the Columbia last evening, accompanied by May Irwin, Ada Lewis, and Trixie Friganza, to say nothing of Besta Gett, and to-night De Wolf Hopper filled the theatre with Dr. Syntax. He is here next week, and then comes The Girl I Left Behind Me, in spectacular form.

Ira J. La Motte, who has been handling Gustave Frohman's companies in the West, leaves for New York city this week to take full charge of Manager Frohman's bookings and railroad business in Gotham. Mr. La Motte is all right.

Lorimer Stoddard writes me from Baltimore to contribute a few new names to the soubrette album. The owners thereof are identified with Lilly Clay's organization, and they are Tot La Reine, Cutey Gregory, and Vausie Sparks. You may give me two cards, please.

It grieves me to learn from the New York prints that W. A. McConnell has resigned from the theatrical company with which he signed. I had hoped to get even with him.

Mrs. Potter and Mr. Bellew made quite a hit in Charlotte Corday at the Schiller. They were followed last night by Robert Mantell in The Corsican Brothers. He will be seen in repertoire during the week. Madelaine comes next.

Julia Marlowe has been doing a splendid business at McVicker's. She has been well received by the critics, who have noted her improvement since she hyphenated her name with that of Mr. Taber.

The attendance at the Thomas concerts at the Auditorium increases every week.

Mr. Brodie did a large business last week at the Haymarket, and Mr. Corbett opened to a great house there last night in Gentleman Jack.

The Jacobs' houses are all doing well. Davis and Keough's new production of Scott Marble's play, Down in Dixie, opened well yesterday at the Academy. The Hustler closes its three weeks' engagement here at the Clark Street Theatre this week, and at the Alhambra The Prodigal Father had two big houses yesterday. It goes to the Clark Street Theatre next week while Down in Dixie comes to the Alhambra, where Steve Brodie soon plays an engagement.

Stoddard is doing well with his lectures in Central Music Hall. He has two weeks more to stay.

Arthur Dunn and The Derby Winner made quite a hit yesterday over at the Lincoln, and up at Havlin's Lost in New York drew well.

We are all glad to see that pretty Annie Russell has made a hit on her return to the stage. She has not been seen in Chicago for some time, but we never forget our favorites, and she is sure of a great welcome when she comes here.

Frank Hall's Circus and Water Carnival is crowded twice a day now and his Casino is filled from morning until night. I imagine that my fortunate namesake has money to burn.

Sam T. Jack has left here to take a burlesque show into Mexico, but business continues large at his Madison Street Opera House and Empire Theatre, while there are excellent vaudeville shows at the Lyceum, Olympic, Gaiety, and Park.

Edward E. Rosenbaum, of the Dailey company, has contributed a doll to the doll bazaar here next month. It is a Siamese doll made up for Messrs. Rich and Harris.

Harry Powers, of Hooley's, writes that Joe Murphy or some other Irish star would come along pretty soon. He hasn't had his dress suit off for three weeks now, all on account of swell attractions.

Gerald Griffin, of A Trip to Chinatown, passed through here the other day on his way from Joliet to Kankakee. Joliet has the State penitentiary and Kankakee the State insane asylum. Regards to McConnell. Andy McKay please write.

The business outlook theatrically is wonderfully good and I congratulate stars who have early dates here.

"BIFF" HALL.

PHILADELPHIA.

Olga Nethersole Very Successful—Mme. Sans Gene and Other Attractions.

[*Special to The Mirror.*]

PHILADELPHIA, Nov. 19.

Olga Nethersole had a royal welcome at the Chestnut Street Opera House, and before the conclusion of the performance of Camille it was distinctly seen how deserving it was. The attendance was to the capacity all week, and this evening shows a continuation of patronage to fullest extent, the bill being The Transgressor. For the first time Miss Nethersole will appear as Juliet on Thursday evening, for which every desirable seat is already sold.

Another wonderful production is Madame Sans Gêne at the Broad. The new comedy was so widely heralded before its arrival that expectation was at fever heat. Kathryn Kidder, whose artistic abilities are so well known here through former engagements, surprised her friends by the exhibition of work of a superior order. The staging and scenery are of marvelous historic correctness, and the play could easily have run two months instead of a week. Della Fox's engagement of two weeks began with a great attendance this evening. The house is sold for the first four nights. The Little Trooper appears to exactly suit the public.

Men and Women at the Empire drew the best audiences relieving the gallery from the wonted pressure. The cast is strong. This play is also handsomely staged, as in fact is everything given at this beautiful house. The Prodigal Daughter comes from the People's and opens to a largely sold auditorium. It is certain to have a strong pecuniary week.

Reilly and the 400 at the Chestnut Street Theatre, with a comparatively new company, introduced Mr. Harrigan in new songs and new business to good attendance which continued the entire week. A Temperance Town is on this week.

Mr. Jefferson's engagement at the Walnut was one of the finest he has ever had. The orchestra was removed under the stage, and every inch of room in the big theatre utilized at advanced prices. The receipts were larger than those of last season, from the fact that the advanced figures affected other portions of the theatre. It is needless to speak of the finish of the performance, and of the magnetic effect upon the auditors. The Passing Show, with an enormous advance sale, opened to a crowded attendance, which is sure of a fine engagement.

Grenier's Lyceum Theatre company at Gilmore's Auditorium pleased multitudes at matinees as well as evenings. The electrical dance is a novel feature. Reilly and Woods appeared to a good house this evening.

Lillian Kennedy, at the Standard, gave She Could Not Marry Three to very large attendance at every performance except one matinee. Miss Kennedy is new to that section of the city, and with a play that could give her a wider scope would be one of the best money-makers on the road. Her company is adequate. Owing to the cancellation of My Wife's Husband, on which account Manager Speck will commence a damage suit, Miss Kennedy remains a second week, giving The Maid of Dixie, of which she is the author and owner.

Jacinta at the Grand Opera House is being rehearsed and rewritten. It has much merit, and with a capable hand to make the necessary changes, introducing lines in the book that will render the comedy parts more digestive, and the change of a few persons there is no reason why it wil not be a successful production. It begins the second week with a good showing.

The Park opened the week with Flams, introducing Hoey to his old friends who were out in large numbers. While the Park was closed last week, Manager Howe touched up the house with new paint, and added electric lights in a number of places, where they were somewhat deficient.

The National with Superba drew enormous patronage, and delighted as well. The company is the strongest it has ever had in its interpretation, and most of the old stock tricks have been thrown into the property room, to give place to new and surprising mechanical effects. The White Squadron follows, and has a big audience.

The Prodigal Daughter at the People's continued the success which this handsome theatre is now enjoying. This company is playing in remarkably good luck, having a straight engagement of three weeks in three theatres, each in a different section of the city, where there is no conflict in audiences. Fantasma began a week this evening with a splendid advance sale, and a fine house by way of introduction.

Creston Clarke, as Don Cæsar, is at the Girard Avenue, and The Stowaway at Forepaugh's.

The management of the Grand Opera House has passed into the hands of J. P. Tissot, a well-known and active amusement caterer of this city. His *fidus Achates* is J. M. Kahnweiler, for fifteen years with the National. The immense house has been repainted and thoroughly overhauled. The handsome additional attractions in the way of decorations in cut flowers and evergreens render the auditorium a veritable bower of beauty.

Max Freeman took the stage management of Louise Beaudet's company on Thursday.

Mr. Harley, in advance of The Fencing Master, is in town with his handsome bride.

William H. Wisner, entered upon his theatrical career in 1872, and is in his fourth season, as assistant treasurer of the Empire.

The Princess Bonnie company has played to no house less than one thousand dollars since it has left this city.

Nellie Dunbar, of Pawn Ticket 210 company, is singing a number of new baritone songs with great effect.

Lillian Kennedy is in negotiating with Lotta for the production of Bob.

EDWIN RUSHTON.

WASHINGTON.

Joseph Jefferson, Kate Claxton and Janauschek, and Other Attractions.

[*Special to The Mirror.*]

WASHINGTON, D. C., Nov. 19.

Albaugh's Opera House is dark to-night in consequence of legal complications interfering with the arrival of Professor Herrmann. A telegram was received at the theatre announcing everything is all right and that there will be a positive appearance to-morrow night.

Joseph Jefferson commenced his annual engagement to-night at the New National in Rip Van Winkle, before a crowded house. The legend of Sleepy Hollow will occupy the boards the first three nights and Saturday matinee, the double bill, The Cricket on the Hearth and Lend Me Five Shillings filling out the week. The Bostonians closed on Saturday night in Robin Hood an operatic week that was a great artistic and pecuniary success. A Temperance Town next.

Kate Claxton and Mme. Janauschek in a revival of The Two Orphans were greeted by a good house that warmly bestowed a positive mark of welcome. The play was efficiently cast. Hanlon's Fantasma fared prosperously. The Passing Show next.

John A. Stevens' Wife for Wife, under the direction of Faust and Thorne, was given a strong interpretation at Butler's Bijou, to a large and appreciative audience. Pawn Ticket 210 closed a good week. The Span of Life follows.

J. D. Hopkins' Trans-Oceanics opened to a full auditorium at the Lyceum. Last week's attraction, The May Howard Burlesque company, scored a success. Fred. Waldman's Own company next.

The Bostonians' new opera, Prince Ananias, has been in constant rehearsal here under the personal direction of the composer, Victor Herbert, and the librettist, Francis Neilson. The principals are enthusiastic over the combined work.

The talk on "Art" before the students of the Art League did not take place last Tuesday afternoon, as announced. Mr. Jefferson made a mistake in the date of his Washington engagement, and in order to save the actor an extra trip from Philadelphia the lecture was postponed until to-morrow afternoon, when it will take place at Metzerott's Hall.

The funeral of Harry Mortimer Buckingham, the actor of this city who was burned to death at the Front Street Theatre, Baltimore, on last Monday night, took place from the residence of his father on Thursday afternoon. The interment was in Congressional Cemetery. The deceased leaves a wife professionally known as May Buckingham, now traveling with Carter's Fast Mail.

Last Wednesday was Henry Clay Barnabee's sixty-first birthday, and the occasion of the performance of Robin Hood that evening was made extremely pleasant for the jovial comedian. A handsome silver cigarette case, bearing the inscription, "From the Boys and Girls of The Bostonians, Nov. 14, 1894," was received by Mr. Barnabee, besides many flowers and other tokens of remembrance.

Augustus Cook, who is making such a success as Napoleon in Pitou's Madame Sans Gêne, has been engaged by Manager W. H. Rapley for next Summer's stock season at the New National.

E. M. Gotthold has severed his connection with The Great Brooklyn Handicap as advance agent, and has returned to New York.

Three strong musical events this week at Metzerott's Hall will be the concerts of Nina Bertini-Humphreys 20, the Maud Powell String Quartette 21, and the Philharmonic Club 22. A large advance sale assures the success of each.

JOHN T. WARDE.

BOSTON.

Charles Frohman Gets the Museum—An Actors' Strike—The Week's Bills.

[*Special to The Mirror.*]

BOSTON, Nov. 19.

Arrangements have been completed whereby R. M. Field will form a partnership with Richard Harris and Charles Frohman disposing to them of equal interests in his lease of the Boston Museum, to take effect at the close of this, the fifty-fourth season of that house. Many important productions with which Charles Frohman is so familiarly connected will be made at the Museum, a house identified for over half a century with the best exemplars of the legitimate and standard dramas. Mr. Field will remain in personal and responsible management. The Columbia will, beginning next season, be conducted as a popular priced house. It may be leased. The effect will be that the Museum will take the place of the Columbia as the house at which the Boston engagements of Charles Frohman's will be played. The change of base from the Columbia lay between the Park and Museum, the last named being finally chosen.

The first strike of actors of the Protective Union was inaugurated to-day, although hardly a success, at the Boston Athenæum. It was rumored that a strike was to be ordered, and the management took the initiative at rehearsal and the twenty actors were discharged. They claim it was a lock-out. The performance went on as usual. A rumor of a strike at the Lyceum was unfounded.

Two plays new to Bostonians, but which have been seen in New York, are the novelties of the week here.

E. H. Sothern opened his tour at the Hollis Street with The Victoria Cross to-night, although he does not intend to depend upon it to fill his engagement, but will give other pieces during the fortnight.

Richard Mansfield opens a single week at the Park and as usual Bostonians see Prince Karl, Beau Brummell, A Parisian Romance and Dr. Jekyll and Mr. Hyde. There will be his novelties —Arms and the Man, which was given to-night, and Napoleon Bonaparte.

This week really opens the seeson at the Castle Square as last week was devoted to the benefit of the Elks. Now we will have a chance to see whether the theatregoing public will go to the beautiful new theatre which is such an architectural addition to Boston. Captain Paul, Edward E. Rose's new play, has been lavishly staged and Sydney Chidley's scenery has won warmest praise. The realistic manner in which the sea fight is presented in the third act wins a curtain call for the author each night.

Francis Wilson continues to pack the Tremont and The Devil's Deputy seems to be as greatly liked as the earlier piece which Mr. Wilson has given here. Princess Bonnie is to follow.

Sowing the Wind continues to draw large audiences at the Columbia, but it will only be seen there one week after this.

Ada Gray opened a week's engagement at the Grand Opera House to-night in East Lynne.

Prince Pro Tem will only stay at the Museum one week after this, and then the company goes on the New England circuit for three weeks, returning to rehearse Westward Ho! which is to be produced Dec. 31.

The Cotton King is in its next to the last week at the Bowdoin Square. It will then go on the New England circuit. The performance on Nov. 26, will be a testimonial to John Mason, and Marion Manola Mason will appear for the first time since her serious illness.

In Old Kentucky seems to own Boston, for the business at the Boston continues large, and the piece is coining money. It will remain for some time longer.

At the other houses the attractions are: Keith's New Theatre, continuous vaudeville performance; Lyceum, Bob Fitzsimmons' company; Palace, Marie Sanger Burlesque company; Howard Athenæum, continuous variety; Grand Museum, Katherine Rober in The Clemenceau Case.

James O'Neill produced Don Carlos de Seville at the Grand Opera House Thursday night, repeated it on Friday, and took it off on Saturday. The piece was written in blank verse by Eugene Fellner, a lawyer of this city, and it did not possess sufficient dramatic interest to hold an audience. The first night the gathering was large and friendly, and Mr. Fellner was called out to make a speech.

When a genuine hit is made imitators are sure to arise. Consequently, I was not surprised at the Graham concert the other night when I saw Mamie Gilroy appear and give Annie Lewis's song from the second act in Prince Pro Tem. Costume and business were imitated, but still I prefer Miss Lewis's presentation.

George W. Wilson tells me that in The Guv'nor he will be supported by Erskine Lewis, Arthur Falkland Buchanan, H. Gittus Lonsdale, Bartley Cushing, Emma Cushman Tuttle, Mrs. M. A. Pennoyer, Katherine Lynn, C. Blanche Rice, Agnes Farnum, and Florence Maie Enneking. If it makes a hit on the New England circuit the piece will be taken to New York and Philadelphia.

C. H. Rollins, A. L. Spring, and R. Whiton comprise the committee in charge of the Cadet Theatricals at the Tremont March 18, when will be produced Upidee, the latest extravaganza by R. A. Barnet and G. L. Tracy.

Emil Schwab has written a series of graceful waltzes which he has named "The Rosedale," and dedicated to Joseph Haworth.

Rob Roy will probably be given at the Boston when it is brought here.

Charles W. Currier, who was at the Bowdoin Square last season, has been added to the business staff of William A. Brady.

Sheridan Block had a narrow escape from the loss of an eye at the second performance of Captain Paul at the Castle Square. He was struck in the face by the broken blade of a sword, and the cut was just below the eye. Mr. Block does some effective work in the new piece.

Marion Manola Mason is slowly recovering her strength and will accompany her husband on the ten weeks' tour of The Cotton King.

James H. Duffy has gone from the Museum to be property master at the Castle Square. The doorkeeper is Clarence L. Heath, formerly of Austin and Stone's, and the matron is Mrs. Kate Ferry, who has been employed in similar capacity at the Globe and Hollis Street.

Edward Jakobowski is coming to Boston in a few days.

Hallen Mostyn has resigned from Eddie Foy's company.

Ruy H. Beckhart, of this city, has written a comedietta, The Summer Girl, which is to be produced at the Union Hall on Thursday.

The directors of the new Music Hall have issued a statement that they do not advise beginning the building, although a lot was purchased long ago. They say that so long as the old Music Hall is used as a public hall, a new one would not earn enough to pay taxes, and the running expenses. So the directors do not advise building until the fate of the old one is settled. Meantime the timid wonder what would happen in case of a panic in the old hall. During the Church Congress held there a great piece of plastering fell with a crash stunning one woman and coming near starting a panic, which was averted, however, by the presence of mind of Bishop Lawrence.

By a strange coincidence Joe Ott and Eddie Foy, who were together at one time in the American Extravaganza company, went starring this year; each in a piece with an astronomical title—Off the Earth, and The Star Gazer.

W. A. Johnson, of Chelsea, is writing a farce comedy in which the Russell Brothers will star next season.

Ward and Curran are to appear in The Four Jolly Bachelors.

And now a new rumor has gained currency in regard to the Globe Theatre site. It is to the effect that John Stetson will use for hotel purposes the new building which he is erecting there.

Joseph Doner, brother of the author of Off the Earth, and Miss Mordecai, of that company, were married during the last week of the engagement at the Park.

JAY B. BENTON.

CINCINNATI.

A Contest of Strength Between Sandow and Montgomery—At the Theatres.

[*Special to The Mirror.*]

CINCINNATI, Nov. 19.

A contest of strength has just been arranged for between Sandow and Irving Montgomery for $10,000 a side, $1,000 in cash having been deposited as a forfeit to-day by their respective backers, Managers Havlin and Anderson. The contest is to come off here within three months. Details are being discussed.

Rose Coghlan opened well at the Grand to-night in Diplomacy. Later in the week she plays A Woman of No Importance. On the Mississippi is underlined.

William Collier appeared in his double role in A Back Number at the Walnut. Joseph Murphy for the Thanksgiving week.

Across the Potomac at Havlin's drew good audiences yesterday at both performances. Next come Mr. and Mrs. Oliver Doud Byron.

The C. W. Williams' Specialty company is at the Fountain with prospects of a large business. It will be followed by Finnigan's Ball.

Sam Devere's troupe is pleasing all at the People's. Helene Mora, with Hyde's Comedians, had a phenomenally successful engagement the past week and will return in January. City Sports next.

Slaves of Gold opened at Heuck's yesterday to the usual Sunday audiences. Darkest Russia next.

J. H. McAndrews in The Veteran Detective is at Robinson's. Next week N. S. Wood in Orphans of New York.

Manager M. C. Anderson of the Fountain Theatre is organizing a vaudeville combination which will be known as M. C. Anderson's Own Company.

It was rumored in the local press of last week that Manager Havlin was negotiating for a theatre in Grand Rapids, Mich. Mr. Havlin pronounces this rumor as absolutely groundless.

Colonel Ingersoll lectured last night at the Grand on "The Holy Bible" to an audience that tested the capacity of the house.

Last Wednesday night Sol Smith Russell and his company presented The Heir-at-Law at the Grand. It was Mr. Russell's first appearance here as Dr. Pangloss, and vested with part of the wardrobe, wig, prompt-book and blessing of Mr. Jefferson, he won the hearty approval of a large audience. Dr. Pangloss will hereafter be known as one of the best of Mr. Russell's characterizations. He is represented as a thoroughly vain old man, yet happy in his own conceit. Mr. Russell's slight figure harmonizes admirably with the part. His support was well received, especially Charles Smiley, Alfred Hudson, and Harriet Ford.

WILLIAM SAMPSON.

ST. LOUIS.

Ada Rehan, Darkest Russia, The Coast Guard, and Other Attractions.

[*Special to The Mirror.*]

ST. LOUIS, Nov. 19.

Ada Rehan opened her special season of one week at the Olympic Theatre to-night, appearing as Vera in The Last Word. To-morrow Twelfth Night will be presented, and As You Like It, Love on Crutches, Taming the Shrew, and The School for Scandal will follow. The engagement opened to-night to a packed house and to a most fashionable audience.

Darkest Russia commenced its engagement at the Hagan with a matinee yesterday, and the attendance both at the matinee and evening performances was large.

The Coast Guard opened their engagement at Havlin's yesterday to fine audiences both afternoon and evening.

The New York Stars are filling an engagement at the Standard Theatre this week and opened to two large audiences yesterday.

At Pope's Theatre this week the dramatic offering is the melodrama, The Unknown. The vaudeville part of the programme includes a number of very clever specialties.

Mamie Conway, a clever and pretty soubrette, became a member of Colonel Hopkins' stock company at Pope's this week.

Harry Newbold, for several years door keeper at Pope's, has been succeeded by William Bell.

W. C. HOWLAND.

PITTSBURG.

Marie Wainwright, William Gillette, Peter Dailey, and Roland Reed Open.

[*Special to The Mirror.*]

PITTSBURG, Nov. 19.

Marie Wainwright, supported by a good company, opened to a large audience at the East End Theatre to-night, presenting Daughters of Eve. Next week, The Brooklyn Handicap.

At the Bijou a good-sized audience witnessed

Rush City. The specialties were new and clever and made a hit. Old Glory follows.

William Gillette in Too Much Johnson drew a very large audience to the Duquesne to-night. Mr. Gillette has not been seen here for some time, and he was warmly welcomed. Next week, A Black Sheep.

Peter F. Dailey in A Country Sport crowded the New Grand. All the favorites including May Irwin, Ada Lewis, John G. Sparks, and Andrew Mack made hits. Lottie Collins' Troubadours next week.

Roland Reed, as General Josiah Limber in The Politician, had a fine audience at the Alvin. Next attraction, Olga Nethersole in repertoire.

Rose Hill's English Folly company gave a good specialty performance at the Academy of Music. The Meteors follow. E. J. DONNELLY.

SAN FRANCISCO.

Close of the Engagement of the Kendals—Attractions at the other Theatres.

[*Special to The Mirror.*]

SAN FRANCISCO, Nov. 13.

The Kendals closed their engagement Saturday night with A White Lie. For the next two weeks the Baldwin Theatre will remain closed, and on Monday night, Nov. 26, Alexander Salvini will begin a short season.

Robert Downing at the California opened to a well-filled house last night. The play was Ingomar. Mr. and Mrs. Downing (Eugenia Blair) have certainly installed themselves as favorites with the public of 'Frisco. Curtain calls are numerous and enthusiasm intense. Mr. Downing will present his repertoire this week. Next week, The New Boy.

Morosco presented The Land of the Living, a new play by Frank Harvey, last night to a crowded house. The company had their hands full, as the play does not rely on sensational mechanical effects for success, but rather upon a romantic story which requires acting. The people in the cast sustained their respective roles exceedingly well, and the audience was very appreciative.

Grover will continue Cad the Tom Boy at Stockwell's for another week. The S. R. O. sign has been displayed nearly every night the past week, and judging from last night's attendance the second week will be a repetition of the first.

This is the third and last week of Jupiter at the Tivoli. Next week, Manola.

The Big 4, the Three Cornalla Brothers and the Les Mayos Troupe made distinct hits at the Orpheum.

Daniel Hart's successful play, Underground, was produced at the Grove Street before a large audience and won favor.

J. P. Howe, late manager of Stockwell's Theatre, will in conjunction with J. H. Haverly, open the Alcazar Theatre on Nov. 24 for a permanent season of minstrelsy.

Blind Tom, the pianist, is entertaining large audiences at Metropolitan Temple.

Jeffreys Lewis contemplates returning to the East; as does also Louise Davenport Sheridan.

The German Press Club benefit at the Baldwin Theatre on Thursday is already an assured success.

H. P. TAYLOR, JR.

CLEVELAND.

Kellar at the Lyceum—Gus Heege at Jacobs'—Gossip.

[*Special to The Mirror.*]

CLEVELAND, Nov. 19.

A Black Sheep, with Otis Harlan in the stellar role, opened a week's engagement at the Euclid Avenue Opera House to-night to a fine audience. Next week, Camille D'Arville Comic Opera company.

The Lyceum Theatre was filled to-night to greet Kellar, the magician, who has not been seen here for years. He was assisted by Mrs. Kellar. They gave a pleasing performance and were well received. Joseph Murphy opens Thursday in The Kerry Gow, closing Saturday with Shaun Rhue. Thanksgiving week's attraction, Joe Ott in The Star Gazer.

Gus Heege, who is always welcome to this, his native city, had crowded houses at Jacobs' Theatre, presenting Yon Yonson this afternoon and evening. John Kernell next week.

The City Club company opened a week's engagement at the Star this afternoon to a large and enthusiastic audience, and is equally favored to-night. Next week, Gus Hill's Novelties.

Association Hall is filled to-night to hear the Torbett Concert company.

Colonel Robert G. Ingersoll delivers his great lecture, "The Bible," to-morrow night at Gray's Armory and will have a big house, the advance sale being large.

The first entertainment given by the B. P. O. Elks last Tuesday was a success in every way. Ward and Vokes played to good business the latter half of last week. Their manager, Ed. Crossley, an old Cleveland boy, received a hearty welcome from numerous friends.

Lillian Russell is booked for an early engagement at the Lyceum Theatre.

WILLIAM CRASTON.

PLAYED TO CAPACITY.

[*Special to The Mirror.*]

OTTAWA, Ont., Nov. 17.—Sadie Martinot played two nights and a Saturday matinee to the capacity and banner business here. The Passport is one of the best comedies ever seen here.

J. FERGUSON.

TURNED PEOPLE AWAY.

[*Special to The Mirror.*]

MILWAUKEE, Wis., Nov. 18.—Freeman's A Railroad Ticket turned people away at both performances to-day. Show excellent.

JACOB LITT.

BRADY AND GRISMER'S NEW PLAY.

The New South will close season in Brooklyn on Dec. 8. Messrs. Brady and Grismer will begin immediately thereafter rehearsals of the new play, Humanity, which they will produce at the Bowdoin Square Theatre in Boston on Dec. 17.

YVETTE GUILBERT MAY COME.

Yvette Guilbert, the well-known Parisian music hall singer, may come to America in January. Edmund Gerson, the trans-oceanic theatrical agent, has made a contract with her to appear in New York for a few weeks. The contract, which was sent off to Mlle. Guilbert last week, gives the singer her own terms.

CLOSED IN DETROIT.

The Prima Donna disbanded in Detroit. All of the members of the company, except Neil McNeill, who joins J. J. Dowling's company, and C. F. Rummell, who will join Cleveland's Minstrels, were sent to New York by Manager Van Osten. Inez Mecusker, the star of the organization, will join the Calhoun Opera company.

LETTERS TO THE EDITOR.

THEY RELY ON THE MIRROR.

GRAND OPERA HOUSE,
HELENA, Ark., Nov. 10, 1894.

To the Editor of The Dramatic Mirror:

SIR.—Accept our thanks for your promptness in answering our telegram. We wired you at three o'clock P. M. asking where a certain company was, and within an hour we had a reply, giving their route for the week. We rely for all our information on THE MIRROR, and we always keep it on file for the profession. Again thanking you, we are, yours,

NEWMAN AND EHRMAN,
Lessees and Managers.

MISS SITGREAVES ANSWERS MR. LACY.

NEW YORK, Nov. 14, 1894.

To the Editor of The Dramatic Mirror:

SIR.—Mr. Lacy's remarks in THE MIRROR compel me to ask the courtesy of enough space in your columns to state that he did not bring the company back to New York, nor pay the hotel bills in Boston. Neither would he give his note for salary due, and surely if he really means to pay his debts, he would not object to saying so on paper, to the individual members of the company, rather than by means of the airy statement published in your paper.

The company never had any choice about going on "taking chances." None of us could leave, because out of the salaries we were not getting, we had nothing to leave on. We simply had to keep on, with just our bare living expenses, and that, at cheap hotels—hoping that by some chance, we might receive enough money to buy a ticket to New York. We were obliged to make the jump from Cincinnati here without enough money to buy a berth or food—and almost the entire company (one of whom was very ill) had to sit up and suffer for want of a meal, during the twenty-seven hours' trip.

These are facts, and can be readily proven. Mr. Lacy's persistent refusal either to be seen or heard from by the company, justifies, I think, this plain statement of things as they actually are. With thanks, I am, very truly yours,

BEVERLY SITGREAVES.

AXENT "JO."

GEORGETOWN, D. C., Nov. 15.

To the Editor of The Dramatic Mirror:

SIR.—Will you please tell me who "Jo" of THE MIRROR is? Her original thoughts so brightly expressed, her sallies at human frailties, and the delicateness of her comments on all subjects brought up, remind me so much of that departed genius, "The Giddy Gusher," that a curiosity, all will pardon, prompts me to try to look behind the pseudonym of "Jo," for the purpose of learning who this arouser of old memories is.

She appears to me as the child of the mother—the blossom of the bloom.

I trust I am not sacrileging in thinking that it is possible for "The Gusher" to be equalled. I knew her only through her public thoughts—yet I felt when she died as if a galaxy of women could have been better spared. Death's visit, usually look upon philosophically; but when his gaunt form passed over her doorsill, I doubted for a time the unfaltering wisdom of Him who controls millions who occupy no space, shed no light, exert no influence and yet took from the world a valuable gem, a glistening star—a woman with a heart as expansive as her mind—who carried sympathy to the bereaved, cheer to the sick, thought to the thoughtful, and merriment to the gloomy, always.

Sincerely,
J. BARTON MILLER.

["Jo" is the pen-name of a young actress who prefers that her identity shall be concealed.—EDITOR DRAMATIC MIRROR.]

ATTENTION, STAGE MANAGERS!

NEW YORK, Nov. 17, 1894.

To the Editor of The Dramatic Mirror:

SIR.—The theatrical profession is indebted to THE DRAMATIC MIRROR for several important reforms instituted in its interests. I have long wished that it would turn its attention to a certain profoundly reprehensible shortcoming of our stage-managers, and consequently to the vanquishing of the most sinister danger of the first-night production. I refer to the inexcusable *entr'acte* waits which are too frequently characteristics of the first-night presentation in New York city.

It is astonishing that managers do not comprehend the dangerous effects of these abominable waits. As managers have the most to lose in the matter of play production one would suppose that they would take the initiative in instituting the suggested reform.

The *entr'acte* waits at the recent productions of The New Woman at Palmer's and The Coming Woman at the Fifth Avenue would have killed extraordinarily good plays.

The effect of a long wait upon audience and critics is frequently fatal to the success of the first night. Yet managers are evidently blind to this all important fact.

It is possible by dint of perfect stage management (and stage management by no means confines itself to the direction of the actors) to give a semblance of success to a poor play; but it is impossible to save a good one from becoming tedious so long as our stage-managers are permitted to exhibit incompetence in the matters of dexterity, tact, rapidity, system, and intelligence in the direction of their scene-shifters and property men.

Henry Irving and a few other stage managers have proved to us that an eight or ten minutes' *entr'acte* wait is all that is necessary, no matter how "heavy," elaborate or intricate the "set."

If it is found to be impossible to overcome the outrageous incapability of our stage-managers in this regard then it will be vastly to the interests of the play producer to set his plays simply. The first-night performance is far more dependent for its success upon short waits between acts than upon elaborate settings.

Yours very truly,
J. E. F.

THE COMING WOMAN.

NEW YORK, Nov. 17, 1894.

To the Editor of The Dramatic Mirror:

SIR.—In your issue the week before last I appealed in your columns to the dramatists of America for their opinion "whether a purchaser of the American rights (*only*) of a play has the right to alter the title, plot, characters of such play, and produce same under the author's name of the original," etc. This is what Carrie Turner and her management have done with my play, Broken to Harness, which, when produced at a matinee in London, the author of the novel, Edmund Yates, as a "mark of his esteem and approval" sent me a cheque for one hundred pounds. In that cast Kate Vaughan, Sophie Eyre, and J. H. Barnes appeared.

The extraordinary conduct of Miss Turner and her manager, Mr. Morrisey, in persisting (in spite of remonstrance and threats of injunction on my part) in using my name as the author of the miserable production, The Coming Woman, is to me inexplicable. If their object was to do me an injury they undoubtedly have succeeded, for I shall never again have the temerity to allow my name to appear in America as a dramatist until I have satisfactorily proved to the press and public in a Court of Law that I am in no way responsible for the piece presented last week at the Fifth Avenue Theatre.

I fully endorse all the press has said, for a more contemptible, puerile production was never seen on any stage. "Alan Dale" and the *Evening Sun* are quite right—company, star, and management were on a par with it; and as to Bullfinch being made "to eat the scrip," it should be sandwiched with his own tail.

Messrs. Roberts and Ebert, knowing the merits of my play, had it in their possession nearly a year before they could find a lady with ability equal to the demand made on the heroine. Mr. Roberts, who is well known as a reader and play producer, pronounced most favorably of its value, "not only as a dramatic work, but as a winner;" and he chose Miss Turner as one likely to do justice to the part of Kate Melton. I had never seen the lady act. I was satisfied with his selection. From all I heard I believed her to be *the* woman. I will here ask the lady one question. If she found she was not equal to the task of the emotional and dramatic scenes, why did she not communicate with me, or Mr. Roberts? I was (orally) engaged by her to stage the piece for four or five weeks. I have never seen a rehearsal nor have I been asked to attend. I am told my scrip was handed to every member of the company after Sedley Brown had completed his gigantic task of rewriting the play, leaving, as he says, only "four pages of the original," that each member wrote his own part, irrespective of the continuity or consecutiveness of scene or plot; that even Mr. Mack (Miss Turner's husband) took a shot at it. Well! they have hit the bull's eye of both press and public, done me serious wrong by advertising my name as the author of their juvenile efforts.

I am quite willing to hand you the scrip of Broken to Harness for perusal or to any expert you may select; you will then see the injustice that has been done me. Miss Turner can and should right a wrong by putting up my piece, under its proper title, casting it, and playing it in its entirety with efficient stage management, eliminating or curtailing the present prominent feature of the "coming woman," "Bullfinch's" tail, the supposed typical English hunter. If she does not, I propose doing so at a matinee in New York and have the "backing" from those who were present on the production of my piece Broken to Harness in England to do so.

I shall esteem it a favor if you can find me space for this explanation in its entirety. I am, sir, your obedient servant,

MERVYN DALLAS.

A WOMANLY REBUKE.

NEW YORK, Nov. 17, 1894.

To the Editor of The Dramatic Mirror:

SIR.—Why is it that some women possess so little charity toward their own sex and are so desirous of casting a slur on the reputation of some sister professional?

One day last week I sat in a dramatic agent's office. The room was quite crowded. Several young women were there who had been sent for in reference to a juvenile part. One of them, a tall, dark-haired lady, while waiting, amused herself and the other occupants of the room by telling her professional experiences in loud tones, making herself most conspicuous.

A telegram was handed the agent. "A leading lady of reputation," was desired. The agent said, "Wire Miss Blank's name," mentioning the name of a lady whom I have known for many years and whose reputation is above reproach.

The tall, dark-haired lady had ceased her loud talking to listen to the answer the agent made to the telegram. I suppose she was offended because it was not her name that had been sent. In tones loud enough to be heard by all the occupants of the room she said:

"Miss Blank's leading lady of reputation! Rats! Oh, but I forget she *has* a reputation." The emphasis she placed on the word "has" could not be misunderstood. She meant that my friend's reputation was not an enviable one.

I was amazed, shocked! Had we been men I would have known how to act, what to do; but as we were women and I not so fond of making myself conspicuous as she seemed to be I could only choke down the lump in my throat and leave the office in disgust. It made it harder for me to endure as I was aware that my friend didn't know this woman and only a few days before we were visiting together and this same dark-haired woman's name had been mentioned in no very flattering manner and my friend had resented it saying she did not know her but didn't like to hear a woman spoken of in that manner. I have since been sorry that I did not repeat this little story then and there.

I determined to write to my friend, THE MIRROR, to ask if it would not try to prevail on such women to control their jealousy, or at least not to allow it to carry them so far as to try to injure a person's character. This woman's remarks were heard by several people who, perhaps, don't know my friend personally, and what is the result? A doubt. I would like to tell this tall, dark-haired lady that the woman she cast such a slur on is a good, true woman, who would cut her tongue out before she would speak of another woman as she was spoken of. The lady was accompanied by her mother and I wonder that she was not reproved. I trust that this may come under their observation and that the mother will give her daughter a little sound advice which may perhaps serve to keep her daughter from again displaying such bad breeding.

A WOMAN WHO LIKES TO SEE WOMANLY WOMEN.

THE PHILADELPHIA GRAND.

Tissot's Grand Opera House in Philadelphia was opened on Monday evening, Nov. 12, with great éclat, by the Louise Beaudet Opera company in Jacinta. The theatre was packed to the doors with the élite of the city, and hundreds were turned away. The same steady attendance was maintained throughout the week. The new manager, H. P. Tissot, has entirely rejuvenated the house, and with his able assistant, he has already demonstrated what good judgment and live management can do towards bringing into speedy popularity this well-kown home of mammoth productions. The Packard Theatrical Exchange, its sole representative in this city, has already filled the season of 1894 with fine valuable attractions, and there are only a few remaining dates for 1895.

CARRIE TURNER AND THE LELAND.

Carrie Turner's management made a good selection in Albany for the almost first production of her new play, The Coming Woman, on Friday, Nov. 9. On Tuesday, three days before the performance, the entire capacity was sold out and Manager C. H. Smith, of the Leland, announced a special Friday matinee, which was nearly sold out at evening prices in a raging storm. The gross receipts were nearly $1,500 on the day. Marie Wainwright and Camille D'Arville also did a large business at the Leland.

MATTERS OF FACT.

Man and wife, one of whom must play piano, are wanted to do a double turn by William J. Hanley, care this office.

What Cheer, Ia., a good show town of 4,860 inhabitants, has a fine house in the Masonic Opera House. A good repertoire company is wanted by Manager Flarity for Christmas week.

J. Harvey Cook, leading man of the Paul Kauvar company, playing at the People's Theatre this week, has received some flattering notices for his work in the title role.

Ross Beckett, 214 West Forty-second Street, has a girl dancer with strong specialty who seeks a good engagement.

The glass mandolin made by the Seal Glass Mandolin Company, of Bellaire, Ohio, is claimed to be a superior instrument, and can be bought at nearly one-fourth the price of the wooden mandolins. Descriptive catalogues are sent upon application by the above-named firm.

An error in the types recently made it appear that Fannie Frantzell was the leading soubrette in A Cracker Jack. Miss Frantzell played the leading role but not the soubrette. She has resigned from the company and is now at liberty.

Viola Armstrong is meeting with much success in the leading part with the John L. Sullivan company.

Owing to the closing of The Men and Women company, Emile La Croix is at liberty. Mr. La Croix is a conscientious actor and a competent stage manager.

The Hanley-Rareshide Vaudeville company announces having Thanksgiving open and other time in December.

The Empire Theatre, Philadelphia, has the week of Dec. 17 open to a good attraction.

Jessie Bradbury, who was engaged for the soubrette role of A Scandal in High Life, is open to offers, owing to the postponement of that company's tour.

Owing to the closing of 4-11-44, Emile Heusel, the well-known comedian, is at liberty. German dialect and skilful dancing is his specialty.

His Nibs the Baron, which is being presented by a first-class company, is doing a big business every where, and return dates are always requested.

Walter Kennedy, the tragedian, whose impersonation of the title role in Samson has been pronounced an artistic success by the press, is gaining additional laurels in Northern New York. C. J. Roberts has assumed the management of Mr. Kennedy and requests open time from first-class theatres.

Selli Simonson, the well-known musical director, has returned to the city, Russell's Comedians, with whom he was engaged, having closed their season.

Louise Perine, the ingénue, invites offers after Dec. 1.

Will C. Deland is at liberty and will accept engagement as advance agent or treasurer. He may be addressed at Big 4 Opera House, Canal Dover, O.

Inez Mecusker, who sang with great success at the Sousa Band concerts, is at liberty for comic opera, comedy or concert engagements.

M. Witmark and Sons have just published the song, "That Christmas Night Just Twenty Years Ago," by Barr and Weixelbaum. The air is said to be catchy and will undoubtedly become popular.

Charles J. Stine, the clever comedy old man who has a string of individual successes to his credit, is open to engagement. He may be addressed at 374 Ninth Avenue, Milwaukee, Wis.

In another column Nellie Gantbony gives notice that Robert Gran has ceased to be her manager, and that all communications in future should be addressed to her.

John Glendinning, who is being featured with The Coast Guards company, closes with that organization Dec. 1, and will then be at liberty to accept first-class engagements.

Toy black and tan pups are offered for sale by Z. Z. Z., care this office.

Engel Sumner, who is playing the part of Nina in Fabio Romani, is credited with a portrayal of the role of the adventuress which makes it as revolting as the the author intended it to be. This is, indeed, high praise, and Miss Sumner's work evidently deserves it.

Clara Hunter, a bright and clever little ingénue, who is equally at home in character work and who has appeared successfully in many difficult roles will consider offers from responsible attractions for the balance of the season.

Married.

KENNEDY—CLAY.—George Kennedy and Rose Clay, at Asheville, N. C., on Nov. 6.

Died.

MCCAULL.—John A. McCaull, at Greensboro, N. C., on Nov. 12, of paralysis, aged 49.

SMITH.—Charles Smith, at Chester, Pa., on Nov. 18.

ROWLAND.—In Milwaukee, Wis., on Nov. 13, Mary J. Rowland (Elizabeth Garth).

NICHOLS.—Charles T. Nichols, in New York, on Nov. 19.

RYAN.—Mabel L. Ryan (Mabel Leonard), in New York, on Nov. 15.

DATES AHEAD.

[*Received too late for classification.*]

CARRIE LAMONT: Marlin, Tex., Nov. 23.

FAUST (Griffith's; Ed. A. Church, mgr.): Mt. Sterling, Ky., Nov. 20, Winchester 21, Danville 22, Georgetown 23, Maysville 24, Richmond, Ind., 26.

FERRIS' COMEDIANS: Festus, Mo., Nov. 22-24, De Soto 25-27.

GLORIANA: Rochester, Ind., Nov. 20, Hartford City 21, Marion 24.

GREAT BROOKLYN HANDICAP (Aubrey Mittenthal, prop.): Pittsburg, Pa., Nov. 26-Dec. 1, Detroit, Mich., 2-8.

GRENIER'S LYCEUM: Waterbury, Conn., Nov. 22, 23, Hartford 24.

GUS HILL'S NOVELTIES (Gus Hill, prop.): Milwaukee, Wis., Nov. 19-24, Cleveland, O., 26-Dec. 1, New York city 3-8.

HUNTLEY COMEDY: Topeka, Kans., Nov. 26-Dec. 1, Kansas City, Mo., 3-8.

HIS NIBS THE BARON: Portsmouth, O., Nov. 20, Maysville, Ky., 21, Winchester 22, Frankfort 23, Danville 24, Harrodsburg 26, Lawrenceburg 27.

JAMES B. MACKIE (The Side Show): Canton, O., Nov. 28, Youngstown 29, New Castle 30, Butler, Pa., Dec. 1, Erie 3, Bradford 4, Hornellsville, N. Y., 5, Elmira 6, Penn Yan 7, Auburn 8.

LILLIAN TUCKER (Charles C. Vaught, mgr.): Lubec, Me., Nov. 19-24.

RICKETT'S TROUBADOURS: Mt. Pleasant, Pa., Nov. 20, McKeesport 21, Washington 22, Alliance, O., 23, Defiance 24, Jackson, Mich., 26, Grand Rapids 27-29.

ROBY OF THE HILL: Manchester, N. H., Nov. 20, Exeter 21, Hartford, Conn., 22, 23, Waltham, Mass., 24, Milford 26, New Bedford 27, Fall River 28, Woonsocket, R. I., 29, Willimantic, Conn., 30.

SYLVAN A. LEE (Mesmerist: Thomas F. Adkin, mgr.): Sedalia, Mo., Nov. 19-24, Jefferson City 26-Dec. 1.

THE WORLD AGAINST HER (Sam B. Villa, mgr.): Paterson, N. J., Nov. 22-24, Ridgewood 26, Passaic 27, New Rochelle, N. Y., 28, Poughkeepsie 29, Red Bank, N. J., 30, Asbury Park Dec. 1, Philadelphia, Pa., 3-8.

WILSON THEATRE: Centerville, Ia., Nov. 19-24, Knoxville 26-Dec. 1.

OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres," and "Managers' Directory" Departments.]

ATLANTIC, Ia.: Atlantic Opera House, Nov. 19-Dec. 28.

ATHENS, TENN.: New Opera House, Nov. 25 to 30, Dec. 1 to 31, Jan. 10 to 31.

ALEXANDRIA, IND.: Alexandria Opera House, Nov. 14 to 20, Dec. 11, Jan. 1 to 19, 25 to 31.

BRISTOL, VA., AND TENN.: Harmeling Opera House, week Nov. 19, Dec. 10, 17, 24, 31.

BRUNSWICK, GA.: L'Arioso Opera House, Nov. 26-30.

BUTLER, PA.: Armory Opera House, Nov. 14-20.

EASTON, PA.: Able Opera House, Dec. 17 to 31.

FISHKILL-ON-HUDSON, N. Y.: Dec. 1-17.

HARTFORD, CONN.: Proctor's Opera House, Nov. 22, 23, 24, 27, 28, Dec. 3, 8, 11, 14, 17, 18, 24, 26, 28, Jan. 3, 4, 5, 7, 9, 21-26, Feb. 1, 4, 6-12, 18, 19, 23.

HASTINGS, PA.: Hastings Opera House, Dec. 1-21, Jan. 1-18.

ITHACA, N. Y.: Lyceum, Nov. 29.

KEY WEST, FLA.: San Carlos Opera House, Nov. 20, 30, Dec. 1, 16, 23, 31.

MAHANOY CITY, PA.: Opera House, Nov. 29, Dec., and Jan.

MINERSVILLE, PA.: Minersville Opera House, Nov. 14-30.

MOUNT STERLING, KY.: Grand Opera House, Nov. 15-24, Dec. 1-8, 15-30, Jan. 1-5, 21-31, Feb. 8, 9, 11, 18-20.

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1894 - TIME ALL FILLED - 1894

The scene in the auditorium before the rise of the curtain on the opening act of the new Mexican comic opera, "Jacinta," was most attractive.—*Philadelphia Times, Nov. 13, 1894.*

It was a gala night at TISSOT'S GRAND OPERA HOUSE. The new proprietor gave every evidence that if a lavish expenditure of money can assist in making the house as popular as it deserves, nothing will be left undone in that respect."—*North American, Nov. 13, 1894.*

The house presented a gala appearance. The interior was decorated in a very rich and artistic way with festoons of terns, garlands, and many exquisitely designed floral pieces.—*Inquirer, Nov. 13, 1894.*

TISSOT'S GRAND OPERA HOUSE had an auspicious opening. The auditorium was tastefully decorated with evergreens and pot plants, the audience was large and well pleased.—*Ledger, Nov. 30, 1894.*

1895 * SOME GOOD OPEN DATES * 1895

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J. M. KAHNWEILER, TISSOT'S GRAND OPERA HOUSE, Philadelphia, Pa

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Tacoma, Wash., Nov. 26-29.

AUGUSTIN DALY'S COMEDIANS: Chicago, Ill., Nov. 19-24.

ADA GRAY (Charles F. Tingay, mgr.): Boston, Mass., Nov. 19-24.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Pittsburg, Pa., Nov. 19-24, Chicago, Ill., 25-Dec. 1, St. Louis, Mo., 2-7.

ALBA HEYWOOD (Edgewood Folks; O. W. Heywood, mgr.): Corsicana, Tex., Nov. 20, Fort Worth 21, Denison 22, Sherman 23, Paris 24, Greenville 26, Tyler 27, Marshall 29.

CROSS THE POTOMAC (Edgar Foreman, mgr.): Cincinnati, O., Nov. 18-24, Louisville, Ky., 25-Dec. 1.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Portland, Ore., Nov. 19-24, San Francisco, Cal., 26-Dec. 8.

BLACK SHEEP (Hoyt and McKee, props.): Cleveland, O., Nov. 19-24.

A SUMMER BLIZZARD (O. L. Hagan and Co., mgrs.): Kansas City, Mo., Nov. 18-24.

AMAZONS (Percy Sage, bus. mgr.): Newark, N. J., Nov. 19-24.

A CLEAN SWEEP (Andy Amann): Valparaiso, Ind., Nov. 21, Michigan 22, La Porte 23.

ALABAMA (Clement Bainbridge, prop.): Dallas, Tex., Nov. 20, McKinney 21, Weatherford 22, Fort Worth 23, 24.

ADA REHAN (Augustin Daly, mgr.): St. Louis, Mo., Nov. 19-24, New York city 27—indefinite.

A GAIETY GIRL (George Edwardes, prop.): New York city Sept. 18-Nov. 24.

A CRAZY LOT (J. C. Davis, mgr.): Canastota, N. Y., Nov. 20, Oneida 21, Norwich 22, Cortland 23, Ithaca 24.

A BREEZY TIME (Fitz and Webster, mgrs.): Athens, O., Nov. 20, Corning 21, Newark 22, Cambridge 23, Canal Dover 24, Massillon 26, Wooster 28, Mansfield 29, Kenton 30, Bucyrus Dec. 1.

A RAILROAD TICKET (W. W. Freeman, mgr.): Milwaukee, Wis., Nov. 19-24, Chicago, Ill., 25-Dec. 1.

A CRACKER JACK (George H. Nicolai, mgr.): Grand Rapids, Mich., Nov. 19-24, Toledo, O., 26-28, Middletown 29, Soldiers' Home 30, Hamilton Dec. 1, Cincinnati 2-8.

BALDWIN-ROGERS: Leesburg, Fla., Nov. 19-24.

BATES BROTHERS' HUMPTY DUMPTY (No. 1); Frank W. Nason, mgr.): Charleston, W. Va., Nov. 20, Harrisonburg 22, Staunton 23, Lexington 24.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Atlanta, Ga., Nov. 20, Chattanooga, Tenn., 21, Knoxville 22, Lexington, Ky., 23, 24, Frankfort 26, Evansville, Ind., 27, Terre Haute 28, Columbus, O., 29, 30, Mansfield Dec. 1, Canton 3, Zanesville 4, Wheeling, W. Va., 5, McKeesport, Pa., 6, Johnstown 7, Pottsville 8.

BUNCH OF KEYS (Gus Bothner, mgr.): Rochester, Minn., Nov. 20, Faribault 21, Decorah, Ia., 23, Cedar Rapids 24, Davenport 25, Iowa City 26, Des Moines 27, Boone 28, Sioux City 29, Fremont, Neb., 30, Lincoln Dec. 1, Omaha 2-5.

BUBB COMEDY (George H. Bubb, mgr.): Marlboro, Mass., Nov. 19-24, Clinton 26-Dec. 1.

BOOTLES' BABY: Fergus Falls, Minn., Nov. 19-24, Fargo, N. D., 26-Dec. 1, West Superior, Wis., 3-8.

BESSIE BONEHILL (Paul C. Blume, mgr.): St. Paul, Minn., No . 19-24.

BEN HUR (W. C. Clark, mgr.): Bellefontaine, O., Nov. 20, Fremont 21-29.

CHARLES DICKSON: Indianapolis, Ind., Nov. 19-21, Logansport 22, South Bend 23, Milwaukee, Wis., 24-28.

COON HOLLOW (C. E. Callahan, mgr.): Brooklyn, N. Y., Nov. 19-24, Hartford, Conn., 26, Springfield, Mass., 27.

CARRIE TURNER: New York city Nov. 12-24.

COUNTRY CIRCUS: Philadelphia, Pa., Nov. 19-24.

CHAUNCEY OLCOTT (Irish Artist; Augustus Pitou, mgr.): Harlem, N. Y., Nov. 19-24.

CHARLES RIGGS: Butte, Mont., Nov. 19-21.

CHARLEY'S AUNT (Eastern; Charles Frohman, mgr.): Sanford, Me., Nov. 20, South Berwick 21, North Berwick 22.

CHARLEY'S AUNT (Western; Charles Frohman, mgr.): El Paso, Tex., Nov. 20.

CHARLEY'S AUNT (Southern; Charles Frohman, mgr.): Birmingham, Ala., Nov. 20, Montgomery 21, Pensacola, Fla., 22, Mobile, Ala., 23, 24, New Orleans, La., 25-Dec. 1.

COUNTY FAIR (Arthur G. Thomas, mgr.): Lincoln, Neb., Nov. 20, Beatrice 21, Hastings 22, Kearney 23, Greeley 24, Colorado Springs, Col., 26, Pueblo 27, Leadville 28, Aspen 29, Grand Junction 30, Provo City, Utah, Dec. 1.

CAPTAIN PAUL: Boston, Mass., Nov. 12—indefinite.

CORSE PAYTON (David J. Ramage, mgr.): Rockford, Ill., Nov. 19-24, Elgin 26-Dec. 1, South Bend, Ind., 3-8.

DONNELLY AND GIRARD: Peoria, Ill., Nov. 21, Decatur 22.

DANGER SIGNAL (Edw. J. Abram, mgr.): Union City, Ind., Nov. 20, Greencastle 21, Marion 22, Frankfort 23, Seymour 24, Louisville, Ky., 26-Dec. 1.

DERBY WINNER (A. H. Spink, mgr.): Chicago, Ill., Nov. 18-24, Louisville, Ky., 26-29, Richmond, Ind., 30, Ft. Wayne Dec. 1, Grand Rapids, Mich., 2-8.

DUFFY'S BLUNDERS (Barney Ferguson): Meridian, Miss., Nov. 21, Jackson 22, Vicksburg 23, Natchez 24.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Chicago, Ill., Nov. 19-Dec. 1.

DERBY MASCOT: New Haven, Conn., Nov. 19-21, Middletown 22, Springfield, Mass., 23, 24.

DENMAN THOMPSON (Frank Thompson, mgr.): Lynn, Mass., Nov. 20, Dover, N. H., 21, Manchester 22, Lowell, Mass., 23, 24.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): St. Louis, Mo., Nov. 18-24, Cincinnati, O., 25-Dec. 1, Detroit, Mich., 3-8.

ELOISE WILLARD (Little Speculator; Edwin P. Hilton, mgr.): Titusville, Pa., Nov. 20, Oil City 21, Franklin 22, Sharpsville 23, Youngstown, O., 24, New Castle, Pa., 26, Connellsville 27, Uniontown 28.

ENEMIES FOR LIFE (R. E. Davey, mgr.): Lewisburg, Pa., Nov. 20, Hastings 21, Apollo 22, Kittanning 23, Butler 24, Jeannette 26, Irwin 27, McKeesport 28.

8 BELLS (New; John F. Byrne, prop.): Trenton, N. J., Nov. 20, Easton, Pa., 21, Allentown 22, Reading 23, Pottstown 24, Philadelphia 26-Dec. 1, Lancaster 3, York 4, Frederick, Md., 5, Harrisburg 6.

EMMA WARREN: Port Gibson, Miss., Nov. 19-24.

E. H. SOTHERN (Daniel Frohman, mgr.): Boston, Mass., Nov. 19-Dec. 1.

EVA TANGUAY: Brockport, N. Y., Nov. 19-21, Fulton 22-24, Baldwinsville 26-28, Oswego 29-Dec. 1.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Pine Bluff, Ark., Nov. 20, Little Rock 21, Memphis, Tenn., 22-24, Nashville 26-28, Louisville, Ky., 29, 30, Chicago, Ill., Dec. 2-8.

FRIENDS (Arthur C. Aiston, mgr.): Davenport, Ia., Nov. 20, Peoria, Ill., 21, Bloomington 22, Aurora 23, Joliet 24, Chicago 25-Dec. 1.

FLAG OF TRUCE (Walter Sanford's): Hoboken, N. J., Nov. 19-21, Paterson 22-24, Baltimore, Md., 26-Dec. 1.

FABIO ROMANI: Baltimore, Md., Nov. 19-24.

FAUST (Learock's): Lehighton, Pa., Nov. 20, Mahanoy City 21, Girardsville 22, Tamaqua 23, Lansford 24, Philadelphia 26-Dec. 1.

FANNY DAVENPORT: New York city Dec. 10.

FELIX MORRIS (Frank Williams, mgr.): Quincy, Ill., Nov. 20, Hannibal, Mo., 21, Springfield, Ill., 22, Evansville, Ind., 23, New Orleans, La., 25-Dec. 1.

FAST MAIL (Southern; J. B. Hogan, mgr.): Dodge City, Kans., Nov. 20, Larned 21, Great Bend 22, McPherson 23, Salina 24, Junction City 27, Manhattan 28, Clay Center 29, Concordia 30.

FAST MAIL (Northern; Martin Golden, mgr.): Henderson, Ky., Nov. 20, Petersburg, Ind., 22, Princeton 23, New Harmony 24, Vincennes 26, Mattoon, Ill., 27, Arcola 28, Decatur 29, Brazil, Ind., 30.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Pekin, Ill., Nov. 20, Champaign 21, Lafayette, Ind., 22, Terre Haute 23, 24, Cincinnati, O., 26-Dec. 1.

GLADYS WALLIS (John W. Dunne, mgr): Atlantic City, Ia., Nov. 20, Des Moines 21, Iowa City 22, Davenport, Ill., 23, Peoria 24.

GREEN GOODS MAN (W. E. Gorman, act. mgr.): Dayton, O., Dec. 20.

GUS WILLIAMS: Bradford, Pa., Nov. 20.

GORMAN BROTHERS (Charles F. Brown, mgr.): Lockport, N. Y., Nov. 20, Dunkirk 21.

GRACIE EMMETT (Charles E. Wesley, mgr.): Indianapolis, Ind., Nov. 19-24.

HOWARD WALL'S IDEALS: Altoona, Pa., Nov. 19-24, Lebanon 26-Dec. 1, Tamaqua 3-8.

HARRY LINDLEY'S STOCK (Everett King, mgr.): Halifax, N. S., Oct. 29—indefinite.

HARRIGAN STOCK (M. W. Hanley, mgr.): Jersey City, N. J., Nov. 19-24.

HALLEN AND HART (James Jay Brady, manager): New York city Nov. 19-24.

HENNESSY LEROYLE (Homer Drake, mgr.): Oklahoma City, O. T., Nov. 19-21, El Reno 22-24, Kingfisher 26-28.

IN THE NAME OF THE CZAR (George C. Jenks, mgr.): Detroit, Mich., Nov. 19-24.

IVY LEAF (John Major, mgr.): Plymouth, Mass., Nov. 20, New Bedford 21, Fall River 22, Newport, R. I., 23, Woonsocket 24, Brooklyn, E. D., 26-Dec. 1, New York city 3-8.

IN OLD KENTUCKY (No. 1): Boston, Mass., Oct. 22—indefinite.

IN OLD KENTUCKY (No. 2): New Orleans, La., Nov. 19-24.

IN OLD KENTUCKY (No. 3): Fargo, N. D., Nov. 20, Brainerd, Minn., 21, West Superior, Wis., 22, Duluth, Minn., 23, 24, St. Paul 25-Dec. 1.

J. K. KRANE: Lowell, Mass., Nov. 19-24.

JAMES J. CORBETT (W. A. Brady, mgr.): Chicago, Ill., Nov. 18-Dec. 1.

JOSEPH MURPHY: Cleveland, O., Nov. 22-24.

J. WALTER KENNEDY (Samson): Rochester, N. Y., Nov. 19-21.

JOHN L. SULLIVAN: Lancaster, O., Nov. 21, Columbus 22-24.

JOHN DREW (Charles Frohman, mgr.): New York city Sept. 11-Dec. 1.

JOSEPH JEFFERSON: Washington, D. C., Nov. 19-24.

JULIA MARLOWE (Fred. Stinson, mgr.): Chicago, Ill., Nov. 12-Dec. 1, Milwaukee, Wis., 3-8.

J. C. LEWIS (Si Plunkard): Carrollton, O., Nov. 21, Massillon 22, Wooster 23, Mansfield 24, Mt. Gilead 27, Ashland 29, Akron 30, Youngstown Dec. 1, Ashtabula 3, Erie, Pa., 4, Sharon 6, New Castle 7, Rochester 8.

JOLLY OLD CHUMS (Anderson's): Paris, Tex., Nov. 20.

JOE OTT (Star Gazer; J. F. McDonald, mgr.): Milwaukee, Wis., Nov. 19-24.

JACK FOWLER: Oskaloosa, Ia., Nov. 19-24.

JAMES A. HERNE: Brooklyn, N. Y., Nov. 19-24.

JANE (Southern; Gustave Frohman, mgr.): Atlanta, Ga., Nov. 20.

JANE (Eastern; Gustave Frohman, mgr.): Camden, N. J., Nov. 20.

JANE (Western; Gustave Frohman, mgr.): Beatrice, Neb., Nov. 20.

JOHN E. BRENNAN (Frank W. Lane, mgr.): Scranton, Pa., Nov. 21, 22, Wilkesbarre 23, 24, East Stroudsburg 26.

J. E. COMERFORD DRAMATIC (Norman Campbell, mgr.): Barre, Vt., Nov. 20, Moutpelier 21-23, Woodstock 24.

J. E. TOOLE (Louis Egan, mgr.): Bellefontaine, O., Nov. 22, Sidney 23, Greensville 24, Dayton 26-28.

J. H. WALLICK: Mobile, Ala., Nov. 20, Pensacola, Fla., 21, Americus, Ga., 22, Macon 23, Savannah 24, Birmingham, Ala., Dec. 1, Memphis, Tenn., 3-5, Nashville 6-8.

KATIE EMMETT: Salt Lake City, Utah, Nov. 20, Grand Junction, Col., 21, Aspen 22, Leadville 23, Colorado Springs 24, Denver 26-Dec 1, Pueblo 3, Cheyenne, Wyo., 4, Kearney, Neb., 5, Hastings 6, 7.

KENNEDY'S PLAYERS (John K. Dickson, mgr.): Saugerties, N. Y., Nov. 19-24.

KATE CLAXTON AND MADAME JANAUSCHEK: Washington, D. C., Nov. 19-24, Jersey City, N. J., 26-Dec. 1.

KITTIE RHOADES: Mauch Chunk, Pa., Nov. 19-24.

LORD ROONEY (J. A. Darnaby, mgr.). Winchester, Va., Nov. 22, Petersburg 23, Lynchburg 24, Danville 26, Bedford 27, Salem 28, Roanoke 29, Hinton, W. Va., 30, Charleston Dec. 1, Dayton, O., 3-5, Richmond, Ind., 6.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.

LIFE GUARD: Wheeling, W. Va., Nov. 22-24.

LIMITED MAIL (Elmer E. Vance, mgr.): Ashtabula, O., Nov. 20, Erie, Pa., 21, Corry 22, Titusville 23, Oil City 24, Franklin 26, Sharon 27, New Castle 28, Warren, O., 29.

LARSEN COMEDY: Smithport, Pa., Nov. 19-21, Tidioute 22-24, Union City 25-27.

LOST IN NEW YORK: Chicago, Ill., Nov. 12-24.

LOST PARADISE (William Morris; Gustave Frohman, mgr.): Kittanning, Pa., Nov. 20.

LITTLE TRIXIE (Fred Robbins, mgr.): Wellston, O., Nov. 21, New Straightsville 22, Nelsonville 24, Columbus 26-28, Ironton 29, Ashland, Ky., 30.

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, mgr.): Minneapolis, Minn., Nov. 18-24, Faribault 26, Decorah, Ia., 27, La Crosse, Wis., 28, Dubuque, Ia., 29, Rockford, Ill., 30, Aurora Dec. 1, Chicago 2-15.

LOST IN EGYPT: Taunton, Mass., Nov. 21, South Framingham 22, Leominster 23, Fitchburg 24, Lawrence 26.

LADY WINDERMERE'S FAN (Gustave Frohman, mgr.): Logansport, Ind., Nov. 20.

LILIPUTIANS (Rosenfeld Brothers, mgrs.): Brooklyn, N. Y., Nov. 19-Dec. 1.

LEWIS MORRISON (E. J. Abram, mgr.): Kansas City, Mo., Nov. 19-24.

LOUIS ALDRICH (E. J. Abram, mgr.): Detroit, Mich., Nov. 19-21, Toronto, Ont., 22-24, Rochester, N. Y., 26-28, Buffalo 29-Dec. 1, Philadelphia, Pa., 3-15.

MILTON NOBLES Fort Worth, Tex., Nov. 20, Dallas 21, 22, Waco 23, 24.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Pittsburg, Pa., Nov. 19-24.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Salt Lake City, Utah, Nov. 22-24, Omaha, Neb., 26, 27, St. Joseph, Mo., 28, Des Moines, Ia., 29, Davenport 30, Peoria, Ill., Dec. 1, Detroit, Mich., 3-5, Cleveland O., 6-8.

MR. BARNES OF NEW YORK Cedar Rapids, Ia., Nov. 20; Muscatine 21, Davenport 22, Aurora 23; Elgin 24, Milwaukee, Wis., 25-Dec. 1.

MR. AND MRS. ROBERT WAYNE: Elkhart, Ind., Nov. 19-24, Logansport 26-Dec. 1.

MME. SANS GENE (Augustus Pitou, mgr): Baltimore, Md., Nov. 19-24.

MELVILLE COMEDIANS: South Bend, Ind., Nov. 19-24.

MARSH'S PLAYERS: Greensboro, N. C., Nov. 19-24, Winston 26-Dec. 1, Salisbury 3-8.

MAUDE ATKINSON (Morton and Pennington, mgrs.): Ocala, Fla., Nov. 21, 22, Tampa 23-25, Key West 26-Dec. 3.

MARIE BURROUGHS (D. A. Bonta, mgr.): Norfolk, Va., Nov. 20, Richmond 22-24.

M. B. CURTIS: Brooklyn, N. Y., Nov. 19-24.

MINNIE SEWARD: Ilion, N. Y., Nov. 19-24, Hudson 26-Dec. 1.

MY AUNT BRIDGET (George Monroe): Hoboken, N. J., Nov. 22-24.

MY WIFE'S HUSBAND (Dickson and Wemple, mgrs.): Philadelphia, Pa., Nov. 19-24.

MATTIE CHOATE: St. Peter, Minn., Nov. 23, Watseca 24.

MOLLIE KILLINGBECK (A. L. Southmayd, mgr.): Vinal Haven, Me, Nov. 21, Brunswick 22, Gardner 23, Fairfield 26, Belfast 27, Winterport 28, Ellsworth 29, Pittsfield, Mass., 30.

MCFADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): Buffalo, N. Y., Nov. 19-24, Cleveland, O., 26-Dec. 1.

MINNIE LESTER: Watertown, N. Y., Nov. 19-24, Penn Yan 26-Dec. 1.

MAY VOKES (Ed. A. Braden, mgr.): Clinton, Mo., Nov. 19-24, Joplin 26-Dec. 1, Webb City 3-8.

MILK WHITE FLAG (Hoyt and McKee, props.): New York city Oct. 8—indefinite.

MAUDE HILLMAN (W. G. Snelling, mgr.): Brockton, Mass., Nov. 19-24, Plymouth 26-28, Chelsea 29, Westfield 30, Dec. 1, Schenectady, N. Y., 3-8.

MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): Louisville, Ky., Nov. 19-21, Nashville 22-24.

MADGE TUCKER (Gaskell and Bell, mgrs.): Greensburg, Pa., Nov. 19-24.

NELLIE MCHENRY: New York city Nov. 19-24.

NEW SOUTH (W. A. Brady, mgr): Reading, Pa., Nov. 24, Washington, D. C., 26-Dec. 1, Brooklyn, N. Y., 3-8.

NEUVILLE (Mme. and Augustin): Freeland, Pa., Nov. 20, Pittston 21, Lansford 22, Shenandoah 23, Shamokin 24, Mt. Carmel 25, Ashland 27, Mahanoy City 28, Hazelton 29, Cleveland, O., Dec. 3-8.

OH, WHAT A NIGHT! (Charles A. Loder): Emporia, Kans., Nov. 20, Parsons 21, Springfield, Mo., 22, Belleville, Ill., 24, East St. Louis 25, Alton 26, Paris 27, Vincennes, Ind., 28, Evansville 29, Washington 30, Seymour Dec. 1, Madison 3, Connellsville 4.

OTIS SKINNER (J. J. Buckley, mgr.): Taylor, Tex., Nov. 20, Waco 21, Fort Worth 22, Dallas 23, 24, Hot Springs, Ark., 26, Pine Bluff 27, Little Rock 28, 29, Memphis, Tenn., 30-Dec. 1, Chattanooga 3, Rome, Ga., 4, Atlanta 5, 6, Savannah 7, Charleston, S. C., 8.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Altoona, Pa., Nov. 21, Wheeling, W. Va., 22, Zanesville, O., 23, Springfield 24, Cincinnati 25-Dec. 1, Chicago, Ill., 3-8.

OLD GLORY (W. A. Brady, mgr.): Providence, R. I., Nov. 19-24, Pittsburg, Pa., 26-Dec. 1, New York city 3-8.

ON THE BOWERY (Davis and Keogh, mgrs.): Grand Rapids, Mich., Nov. 21.

OLGA NETHERSOLE (A. M. Palmer, mgr.): Philadelphia, Pa., Nov. 12-24.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Marysville, O., Nov. 22, La Rue 23, Richmond 24, N. Lewisburg 26, Tippecanoe City 27.

OTTO KRAUSE STOCK: Vazoo City, Miss., Nov. 19-24, Thibodeaux 25-28.

OLIVER BYRON (J. P. Johnson, mgr.): Louisville, Ky., Nov. 19-24, Cincinnati, O., 26-Dec. 1, Marion, Ind., 3, Union City 4, St. Mary's, O., 5, Wapakoneta 6, Fort Wayne, Ind., 8.

PRODIGAL DAUGHTER (Walter Sanford's): Philadelphia, Pa., Nov. 12-24.

POLICE INSPECTOR (Clay T. Vance, mgr.): Sandusky, O., Nov. 20, Mt. Vernon 22, Newark 23, Wheeling, W. Va., 26, 27.

PAWN TICKET 210 (J. M. Ward, mgr.): Hagerstown, Md., Nov. 21, Hanover, Pa., 22, Columbia 23, Harrisburg 24, Lancaster 26, Frederick, Md., 27, Charlottesville, Va., 28, Richmond 29, 30, New Orleans, La., Dec. 2-8.

PEOPLE'S THEATRE CO. (J. C. Rockwell, mgr.): Saranac Lake, N. Y., Nov. 19-24.

PETE BAKER: Anna, Ill., Nov. 22, Carbondale 23, Metropolis 24.

POWER OF GOLD (Walter Sanford's): New York city Nov. 19-24.

PAUL KAUVAR (Eugene Robinson, mgr.): New York city Nov. 19-24, Reading, Pa., 26, Pottstown 27, Pottsville 28, Allentown 29, Scranton 30, Wilkesbarre Dec. 1.

REDMUND DRAMATIC: Chatfield, Minn., Nov. 19-24.

ROLAND REED (E. B. Jack, mgr.): Pittsburg, Pa., Nov. 19-24, Philadelphia 26-Dec. 1.

RHEA (Frank Dietz, mgr.): Montreal, P. Q., Nov. 19-24, Ottawa Ont., 26, 27, Ogdensburg, N. Y., 28, Burlington, Vt., 29, Montpelier 30, Bennington Dec. 1, Troy, N. Y., 3, 4, Albany 5, Pittsfield, Mass., 6, Worcester 7, 8.

ROSE COGHLAN (John T. Sullivan, mgr.): Cincinnati, O., Nov. 19-24, New York city Dec. 3.

RUSH CITY (Davis and Keogh, mgrs.): Pittsburg, Pa., Nov. 19-24.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Woonsocket, R. I., Nov. 20 Clinton, Mass., 21, Newport, R. I., 22, New Bedford, Mass., 23, Fall River 24, Providence, R. I., 26-Dec. 1, Westerly 3, Mystic, Conn., 4, New London 5, Danielsonville 6, Putnam 7, Willimantic 8.

RICHARD MANSFIELD (John P. Slocum, mgr.): Boston, Mass., Nov. 19-24.

RIDE FOR LIFE: Waterbury, Conn., Nov. 20, Troy, N. Y., 21, 22, Albany 23, 24.

ROBERT DOWNING (W. D. Loudoun, mgr.): Oakland, Cal., Nov. 19-21, San José 22, Stockton 23, Sacramento 24, Fresno 26, Santa Barbara 27, San Bernardino 28, Los Angeles 29-Dec. 1, San Diego 3, 4, Riverside 5, Tucson, Ariz., 7, El Paso, Tex., 8.

ROBERT GAYLOR (W. A. Brady, mgr.): Kansas City, Mo., Nov. 19-24.

ROBERT HILLIARD (Gustave Frohman, mgr.): Gloversville, N. Y., Nov. 20.

ROBERT MANTELL (Augustus Pitou, mgr.): Chicago, Ill., Nov. 19-24, Kansas City, Mo., 26-Dec. 1.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Louisville, Ky., Nov. 19-24, St. Louis, Mo., 26-Dec. 1, Quincy, Ill., 3, Jacksonville 4, Springfield 5, Decatur 6, Peoria 7, Bloomington 8.

SPAN OF LIFE (William Calder, mgr.): Elizabeth, N. J., Nov. 22, Plainfield 23, Chester, Pa., 24, Washington, D. C., 26-Dec. 1, Pottstown 3, Reading 4, Allentown 5, Wilkesbarre 6, Scranton 7, Williamsport 8.

SAWTELLE DRAMATIC: Keene, N. H., Nov. 19-24, Holyoke, Mass., 26-Dec. 1, Greenfield 3-8.

STUART ROBSON (W. R. Hayden, mgr.): Chicago, Ill., Nov. 18-Dec. 1.

SADIE HASSON (E. E. Basye, mgr.): Olean, N. Y., Nov. 20 Bradford, Pa., 21, Titusville 22, Sistersville, W. Va., 26.

SHORE ACRES (John H. Garrison, bus. mgr.): Kingston, N. Y., Nov. 20, Hudson 21, Peekskill 22, Poughkeepsie 23, Yonkers 24.

SADIA WHITEFORD: Burlington, N. C., Nov. 21, 22, Durham 23, 24.

SHARPLEY'S LYCEUM THEATRE: Muskogee, I. T., Nov. 25-Dec. 1.

SHENANDOAH (Charles Frohman, mgr): New York city Aug. 30-Dec. 1.

SIDE TRACKED (Jule Walters, mgr.): Jackson Mich., Nov. 20, Kalamazoo 22, Battle Creek 23, South Bend, Ind., 24.

SHAFT No. 2 (Frank L. Bixby, mgr.): Newark, N. J., Nov. 19-24.

SILVER KING (Carl A. Haswin; W. H. Oviatt, mgr): Shreveport, La., Nov. 20, Marshall, Tex., 21, Hot Springs, Ark., 23, Pine Bluff 24, Jackson, Tenn., 27, Nashville 28-Dec. 1.

SPOONER DRAMATIC: Marshall, Mo., Nov. 19-24.

SLAVES OF GOLD (William T. Fennessy, mgr.): Cincinnati, O., Nov. 18-24.

THE ENSIGN (Jacob Litt, prop.): Savannah, Ga., Nov. 21, 22, Jacksonville, Fla., 23, 24, Macon, Ga., 26, Augusta 27, Atlanta 28, 29, Knoxville, Tenn., 30, Dec. 1.

THE BURGLAR (A. Q. Scammon, mgr.): Port Huron, Mich., Nov. 21, Flint 22, Bay City 23, East Saginaw 24, Detroit 25-Dec. 1.

TEMPERANCK TOWN (Hoyt and McKee, props.): Philadelphia, Pa., Nov. 19-24, Washington, D. C., 26-Dec. 1, Harlem, N. Y., 3-8.

THE KID (Hayes and Co., mgrs.): Ottumwa, Ia., Nov. 20, Cedar Rapids 21, Dubuque 22, Clinton 23, Galesburg, Ill., 24, Keokuk, Ia., 26, Quincy, Ill., 27, Jacksonville 28, Springfield 29.

THOMAS W. KEENE (S. F. Kingston, mgr.): Pueblo, Col., Nov. 20, Salida 21, Leadville 22, Provo, Utah, 23, Aspen, Col., 24, Salt Lake City, Utah 26-29, Ogden 30, San Francisco, Cal., Dec. 2-15.

TEN NIGHTS IN A BAR-ROOM (Carl Brehm, mgr.): Philipsburg, Pa., Nov. 20, Tyrone 22, Johnstown 24.

TWO SISTERS (Fowler, Warmington and Ryer, mgrs.): Brooklyn, N. Y., Nov. 19-24, Syracuse 26-28, Rochester 29-Dec. 1, Montreal, P. Q., 3-8.

TENNESSEE'S PARDNER: Galveston, Tex., Nov. 23, 24.

TONY FARRELL: Austin, Tex., Nov. 20, Taylor 21, Temple 22, Calvert 23, Palestine 24, Marshall 26, Shreveport, La., 27, Texarkana, Ark., 28, Hot Springs 29, Little Rock 30, Pine Bluff Dec. 1.

THE COAST GUARD (Burrill and Daniels, mgrs.): St. Louis, Mo., Nov. 18-24.

THE TORNADO (Northern; L. J. Carter, prop. Jay Simms, mgr.): North Baltimore, O., Nov. 20, Fostoria 21, Fremont 22, Ann Arbor, Mich., 23, Pontiac 24, Port Huron 26, Bay City 27, Saginaw 28, Lansing 29, Battle Creek 30, Kalamazoo Dec. 1, Fort Wayne, Ind., 3, Defiance, O., 4, Sandusky 5, Elyira 6, Jamestown, N. Y., 8.

THE TORNADO (Southern; L. J. Carter, prop; J. J. Lodge, mgr.): Newnan, Ga., Nov. 20, Macon 21, Augusta 22, Columbia, S. C., 23, Greenville, Ala., 24, Atlanta, Ga., 26, Chattanooga, Tenn., 28, Huntsville, Ala., 29, Decatur 30, Columbia, Tenn., Dec. 1, Owensboro, Ky., 3, Princeton, Ind., 4.

THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Alton, Ill., Nov. 19-24.

TRIP TO CHINATOWN (No. 1; Hoyt and McKee, props.): Chicago, Ill., Nov 19-Dec. 1.

TRIP TO CHINATOWN (No. 2; Hoyt and McKee, props.): Springfield, Ill., Nov. 21, Jacksonville 22, Quincy 23, Jefferson City 24.

TIM MURPHY: St. Louis, Mo., Nov. 19-24.

THE NEW BOY (Charles Frohman, mgr.): New York city Sept. 17-Nov. 24.

THE NEW BOY (Western; Gustave Frohman, mgr.): San Francisco, Cal., Nov. 19-Dec. 1.

THE CAPTAIN'S MATE (Dittmar Brothers, mgrs): Battle Creek, Mich., Nov. 20, Adrian 21, Toledo, O., 22-24.

THE GIRL I LEFT BEHIND ME (No. 1; Charles Frohman, mgr.): Brooklyn, N. Y., Nov. 12-24.

THE DAZZLER (A Co.; H. E. Reed, mgr.): Memphis, Tenn., Nov. 19-21, Jackson 22, Owensboro, Ky., 23, Paducah 24, St. Louis, Mo., 26-Dec. 1, Kansas City 2-8.

THE DAZZLER (B Co.; H. O. Emery, mgr.): Janesville, Wis., Nov. 20, Madison 21, La Crosse 22.

TROLLEY SYSTEM: Troy, N. Y., Nov. 19-21, Glens Falls 22, Plattsburg 23, Burlington, Vt., 24, Montreal, P. Q., 26-Dec. 1, Toronto, Ont., 3-8.

THE ENGINEER (Johnston and Chapman, mgrs.): Athol, Mass., Nov. 20, Amherst 21, Northampton 22, Holyoke 23, Pittsfield 24, North Adams 26, Bennington, Vt., 27, Mechanicsville, N. Y., 28, Gloversville 29, Baldwinsville 30, Auburn Dec. 1, Rochester 3-8.

THE COTTON KING (W. A. Brady, mgr.): Boston, Mass., Oct. 8—indefinite.

THE KODAK (Noss Jollity co.; Ferd. Noss, mgr.): Camden, S. C., Nov. 20, Columbia 21, Chester 22, Salisbury, N. C., 23, Hickory 24, Asheville 26, Morristown, Tenn., 27, Chattanooga 29-Dec. 1, Atlanta, Ga., 3-6, Newnan 7, Griffin 8.

THE STOWAWAY: Philadelphia, Pa., Nov. 19-24, Baltimore, Md., 26-Dec. 1, New York city 3-8.

THE NEW WOMAN (A. M. Palmer, mgr.): New York city Nov. 12—indefinite.

THOMAS E. SHEA: Nashua, N. H., Nov. 19-24, Newport, R. I., 26-Dec. 1.

UNDER THE LION'S PAW: Concord, N. H., Nov. 20, Manchester 21, Portsmouth 22, Biddeford, Me., 23.

UNCLE TOM'S CABIN (Stowe and Co.'s): East Liverpool, O., Nov. 21, Wellsville 22, Toronto 23, Steubenville 24

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UNCLE TOM'S CABIN (Edw. F. Davis': Western): Chippewa Falls, Minn., Nov. 22, Stillwater 24.
VETERAN DETECTIVE: Cincinnati, O., Nov. 19-24.
WAITE COMEDY (Eastern; Monte Thompson, mgr.): Chelsea, Mass., Nov. 19-24, Manchester, N. H., 26-Dec. 1, Lowell, Mass., 3-8.
WAITE COMEDY (Western; Dave H. Woods, mgr.): Richmond, Ind., Nov. 19-24, Tiffin, O., 26-30.
WHITE SQUADRON (A. Y. Pearson, mgr.): Philadelphia, Pa., Nov. 19-24.
WARDE-JAMES: New Orleans, La., Nov. 18-24.
WILLIAM HOEY (W. D. Mann, mgr.): Philadelphia, Pa., Nov. 19-Dec. 1, New York city 3-Jan. 12.
WARD AND YOKES (W. F. Crossley, mgr.): Detroit, Mich., Nov. 19-24, Syracuse, N. Y., 26, 27, Rome 29.
WILSON BARRETT: New York city Nov. 26.
WARKER WHITESIDE (W. J. Winterburn, mgr.): Bucyrus, O., Nov. 20, Upper Sandusky 21, Urbana 22, Piqua 23, Richmond, Ind., 26, St. Marys, O., 27, Wapakoneta 28, Lima 29, Ann Arbor, Mich., 30, Pontiac Dec. 1, Port Huron 3, Flint 4, Bay City 5, Saginaw 6.
WILD ROSE (H. W. Taylor, mgr.): Rochester, N. Y., Nov. 19-24.
W. H. CRANE (Joseph Brooks, mgr.): New York city Sept. 24-Dec. 1.
WALTER SANFORD'S STOCK: New York city and Brooklyn Aug. 18—indefinite.
YON YONSON (Jacob Litt, mgr.): Cleveland, O., Nov. 19-24.
YOUNG MRS. WINTHROP (Wagenhals and Kemper, mgrs.): Hartford, Conn., Nov. 20, Wallingford 21, New Haven 22-24, Taunton, Mass., 28, New Bedford 29, Troy, N. Y., 30-Dec. 1, Rome 3, Utica 4, Syracuse 5, 6, Auburn 7, Ithaca 8.

OPERA AND EXTRAVAGANZA.

AMERICAN TRAVESTY CO. (Off the Earth): Syracuse, N. Y., Nov. 19-21, Buffalo 22-24, Detroit, Mich., 26-Dec. 1, Chicago, Ill., 3-8.
ANNA WYANDOTTE CONCERT (Frank M. Swan, mgr.): Moberly, Mo., Nov. 20, Palmyra 21, Louisiana 22, Bowling Green 24, Mexico 26, Columbia 28, Salisbury 29, Glasgow 30.
ABBEY, SCHOEFFEL AND GRAU'S GRAND OPERA: New York city Nov. 19—indefinite.
ALADDIN, JR. (David Henderson, mgr.): Kansas City, Mo., Nov. 19-21.
BROWNIES: New York city Nov. 12—indefinite.
BOSTONIANS (Barnabee and MacDonald): New York city Nov. 20—indefinite.
CAMILLE D'ARVILLE OPERA (Askin and Shea, mgrs.): Wilkesbarre, Pa., Nov. 20, Reading 21, Lancaster 22, Johnstown 23, Wheeling, W. Va., 24, Cleveland, O., 26-Dec. 1, Cincinnati 3-8.
CALHOUN OPERA: Iron Wood, Mich., Nov. 21, Stevens Point, Wis., 22, Eau Claire 23.
DELLA FOX OPERA (Nat Roth, mgr.): Philadelphia, Pa., Nov. 19-24.
DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Chicago, Ill., Nov. 19-Dec. 1.
DEVIL'S AUCTION (Charles H. Yale, mgr.): Hot Springs, Ark., Nov. 21, Texarkana, Tex., 22, Tyler 23, Corsicana 24.
FANTASMA (Sam Fletcher, bus. mgr.): Philadelphia, Pa., Nov. 19-24.
FENCING MASTER (F. C. Whitney, mgr.): Hudson, N. Y., Nov. 20, Poughkeepsie 21, Newburg 22, Middletown 23, Easton, Pa., 24, Philadelphia 26-Dec. 1.
FRANCIS WILSON OPERA (A. H. Canby, mgr.): Boston, Mass., Nov. 12-Dec. 1.
1492 (Northern, E. E. Rice, mgr.) Harlem, N. Y., Nov. 19-24.
1492 (Southern): Memphis, Tenn., Nov. 19-21, Nashville 22, 23, Evansville, Ind., 24.
KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): Toronto, Ont., Nov. 19-24, Hamilton 26, London 27, Detroit, Mich., 28-Dec. 1, Bay City 3, East Saginaw 4, Flint 5, Jackson 6, Lansing 7, Grand Rapids 8.
LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, mgrs.): New York city Nov. 7—indefinite.
LITTLE CHRISTOPHER COLUMBUS (E. E. Rice, mgr.): New York city Oct. 15—indefinite.
LOUISE BEAUDET (F. C. Whitney, mgr.): Philadelphia, Pa., Nov. 12-24, New York city 26-Dec. 8.
METROPOLITANS (W. H. Eichman, mgr.) Kenosha, Wis., Nov. 22, Waukesha 23, Madison 24, Portage City 26, Black River Falls 27, Chippewa Falls 28, Duluth, Minn., 29, Hudson, Wis., 30, Stillwater, Minn., Dec. 1, Hastings 2, Red Wing 3, Lake City 4, Wabash 5.
MASON FAMILY CONCERT: Bolster Mills, N. H., Nov. 21, Harrison 22, Oxford 23, Turner 24.
NASHVILLE STUDENTS: West Point, Neb., Nov. 21, Arlington 23.
PRINCE PRO TEM (R. M. Field, mgr.): Boston, Mass., Sept. 17-Dec. 1.
PRINCESS BONNIE (Willard Spenser, mgr.): Lancaster, Pa., Nov. 20, Columbia 21, Wilmington, Del., 22, West Chester, Pa., 23, Norristown 24, Easton 26, Allentown 27, Elizabeth, N. J., 28, Trenton 29, Bridgeport, Conn., 30, New London Dec. 1, Boston, Mass., 3-22.
PAULINE HALL OPERA: St. Joseph, Mo., Nov. 21, Burlington, Ia., 24.
ROB ROY (F. C. Whitney, mgr.): New York city Oct. 29—indefinite.
ROBINSON OPERA: Youngstown, O., Nov. 19-24, Alliance 26-Dec. 1.
ROBIN HOOD OPERA (Barnabee and MacDonald, props.): Red Bank, N. J., Nov. 20, Trenton 21, Burlington 22, Lancaster, Pa., 23, West Chester 24, Wilmington, Del., 26, 27.
SPIDER AND FLY: Huntington, W. Va., Nov. 21, Charleston 22, Ironton, O., 23, Portsmouth 24, Ashland, Ky., 25, Mt. Sterling 26, Frankfort 28, Lexington 29, Paris 30, Maysville Dec. 1.
SOUSA'S BAND (D. Blakeley, mgr.): Lawrence, Mass., Nov. 20, Haverhill 21, Lewiston, Me., 22, Rockland 23, Portland 24, Boston, Mass., 25, 26, Taunton 27, Boston 28, Providence, R. I., 29, Hartford, Conn., 30, New Haven Dec. 1, Bridgeport 2.
SUPERBA (Edwin Warner, bus. mgr.): Elizabeth, N. J., Nov. 21, 22, Bridgeport, Conn., 23, 24, Waterbury 26, 27, Northampton, Mass., 28, Springfield 29-Dec. 1, Montreal, P. Q., 3-8.
SCHUBERT SYMPHONY CLUB (E. H. Purcell, mgr.): Statesville, N. C., Nov. 20, Hickory 21, Charlotte 23, Spartanburg, S. C. 26.
TORBETT CONCERT: Middletown, O., Nov. 21, Lebanon 23, Columbus 24, Dayton 26, Richmond, Ind., 27, South Bend 28, Springfield O., 29.
THOMAS Q. SEABROOKE (W. F. Falk, mgr.): Austin, Tex., Nov. 22, San Antonio 23, 24.
THE PASSING SHOW (Canary and Lederer, mgrs.): Philadelphia, Pa., Nov. 19-24.
WANG (D. W. Truss and Co., mgrs.): Elmira, N. Y., Nov. 23.

MINSTRELS.

AL. G. FIELD'S: Decorah, Ia., Nov. 20, Davenport 22, Moline, Ill., 23, Rock Island 24, Burlington, Ia., 26.
BOYD'S: Fayetteville, N. C., Nov. 22, Darlington, S. C., 23, Sumter 24.
BARLOW BROTHERS': Beaumont, Tex., Nov. 20, Galveston 22, Houston 23, 24, Navasota 26, Dallas 29.
COMSTOCK'S: New York city Oct. 1—indefinite.
CLEVELAND'S: Benton Harbor, Mich., Nov. 22, Muskegon 23, Grand Rapids 24, Kalamazoo 26.
GORTON'S (Charles H. Larkin, mgr.): Elmville, N. Y., Nov. 24, Walton 27, Ithaca 29, Geneva 30, Auburn Dec. 3, Cortland 4.
HAVERLY'S MINSTRELS (J. H. Haverly, mgr.): San Francisco, Cal., Nov. 24-indefinite.
HI HENRY'S: Hartford City, Ind., Nov. 21, Union City 22, New Castle 23, Columbus 24, Shelbyville 26, Greensburg 27, Seymour 28 Louisville, Ky., Dec. 3-8.
LEW DOCKSTADER'S: Newark, N. J., Nov. 19-24.
VREELAND'S (T. D. Middaugh, mgr.): Connersville, Ind., Nov. 20, Eaton, O., 21, Troy 23, Greenfield 24, Wellston 25, Jackson 27, Portsmouth 28, Charleston, W. Va., 29, Middleport, O., 30.

VARIETY AND BURLESQUE.

ALBINI'S: Worcester, Mass., Nov. 19-24.
A JAY CIRCUS: Newark, N. J., Nov. 19-24.
CITY CLUB: Cleveland, O., Nov. 19-24.
CITY SPORTS: Chicago, Ill., Nov. 11-24.
FRENCH FOLLY: Brooklyn, N. Y., Nov. 19-24, Troy 26-Dec. 1.
FIELD AND HANSON: Chicago, Ill., Nov. 19-Dec. 8.
GEORGE DIXON: Louisville, Ky., Nov. 19-24.
HYDE'S COMEDIANS: Indianapolis, Ind., Nov. 19-24.
HARRY WILLIAMS' OWN: New York city Nov. 19-24.
HOWARD ATHENÆUM: Syracuse, N. Y., Nov. 20, 21, Rochester 22-24.
HARRY WILLIAMS' METEORS: Buffalo, N. Y., Nov. 19-24.
HOPKINS' TRANS-OCEANIC: Washington, D. C., Nov. 19-24.
IRWIN BROTHERS: Montreal, P. Q., Nov. 19-24, Brooklyn, N. Y., 26-Dec. 1, Baltimore, Md., 3-8.
KALBFIELD'S ORPHEUM STARS: Pana, Ill., Nov. 20, Mattoon 21.
LONDON BELLES (Sydell's): Chicago, Ill., Nov. 19-Dec. 1.
LEONZO BROTHERS: Allentown, Pa., Nov. 19-24.
LONDON SPORTS: Philadelphia, Pa., Nov. 19-24.
LILLY CLAY (Harry W. Semon, mgr.): Troy, N. Y., Nov. 19-24.
MAY HOWARD: New York city Nov. 19-24.
NIGHT OWLS: Newark, N. J., Nov. 19-24.
NEW YORK STARS (Gus Hill, prop. and mgr.): St. Louis, Mo., Nov. 19-24, Chicago, Ill., 26-Dec. 8.
OLD SOUTH: Paterson, N. J., Nov. 19-24.
PETER MAHER: Lynn, Mass., Nov. 12-14.
REILLY AND WOODS: Philadelphia, Pa., Nov. 19-24.
RICE AND BARTON'S COMEDIANS: Providence, R. I., Nov. 19-24.
ROSE HILL'S ENGLISH FOLLY: Pittsburg, Pa., Nov. 19-24.
RENTZ-SANTLEY: Albany, N. Y., Nov. 19-24.
SAM DEVERE: Cincinnati O., Nov. 19-24, Indianapolis, Ind., 26-Dec. 1, St. Louis, Mo., 3-8.
SOUTH BEFORE THE WAR: New York city Nov. 19-24.
SANDOW TROCADERO VAUDEVILLES (F. Zeigfeld, Jr., mgr.): Louisville, Ky., Nov. 19-24.
TISSO'S LIVING PICTURES: Salem, O., Nov. 20, Akron 22, Fostoria 23, Tiffin 24, Flint, Mich., 26, Ann Arbor 27, Jackson 28.
VIVIAN DE MONTE: St. Louis, Mo., Nov. 19-24.
WEBER AND FIELD: Brooklyn, N. Y., Nov. 12-24, Providence, R. I., 26-Dec. 1, New York city 3-8.
WATSON SISTERS: Terre Haute, Ind., Nov. 22.

MISCELLANEOUS.

BURT WOOD: Wheeling, W. Va., Nov. 22-24.
BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Ware, Mass., Nov. 23, 24.
BARTHOLOMEW'S EQUINES: Saratoga, N. Y., Nov. 19-21, Troy 22-24, Gloversville 25, 26.
CHARLES E. HAMILTON: Spokane, Wash., Nov. 25-27.
ELI PERKINS: Cochranton, Pa., Nov. 20, Connellsville 21, Chambersburg 22, Clarence, N. Y., 26, Cleveland, O., 27, Ionia, Mich., 28, Grand Rapids 29, Three Oaks 30.
HANNIBAL A. WILLIAMS: Monmouth, Ill., Nov. 20, Pekin 21, Bloomington 22, Decatur 23, Lafayette, Ind., 26, Logansport 27, Union City 28, Greenville, O., 29, Warren 30, Wabash, Ind., Dec. 4, Goshen 5, Fort Wayne 7.
HERRMANN: Washington, D. C., Nov. 19-24.
JUNIUS BERNARD: New Bedford, Mass., Nov. 19-24.
KELLAR (Dudley McAdow, bus. mgr.): Detroit, Mich., Nov. 22-24, Indianapolis, Ind., 25-Dec. 1.
NORRIS BROTHERS' EQUINE AND CANINE CARNIVAL (H. S. Rowe, mgr.): Danbury, Conn., Nov. 20, Bethel 21, New Milford 22, South Norwalk 23, 24, Norwalk 26.
POWELL (Magician; B. A. Myers, mgr.): Schenectady, N. Y., Nov. 21, Amsterdam 22, Johnstown 23, Little Falls 24.
VERNELO: La Crosse, Wis., Nov. 19-24.
W. H. HARRIS' CIRCUS: De Funiak Springs, Fla., Nov. 22, Chipley 23, Quincy 24.
WALTER L. MAIN'S CIRCUS: Palatka, Fla., Nov. 21, Sanford 22, Orlando 23, Bartow 24.
WILBER ENTERTAINMENT: St. Joseph, Mo., Nov. 23, 24.
WESTLAKE'S MUSEUM: Charleston, S. C., Nov. 19-24.

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LETTER LIST.

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WOMEN.

Armstrong, Sidney
Anson, Orient
Arnold, Madeline
Aiken, Julia
Amrose, Leone
Athelston, Edith
Adams, Lillie
Blanchett, Louise
Black, Zelma
Barton, Edna
Bayer, Lillian
Belmont, Adele
Bloodgood, Mrs. H.
Chase, Florence
Claxton, Kate
Chapman, Edith
Crabtree, Lotta
Clift, Lora A.
Chamberlain, Nelsy
Coggswell, Catherine
Clove, Caroline
Clay, Celia
Desmond, Eileen
Drew, Lilian
De Vere, Vera
Dana, Kathryn
Dichett, Mrs. Anna
Drake, Frances
Dixon, Daisy
Dooling, Kate
Donnelly, Mrs. H. G
Desmond, Alma
Docrow, Tate
Dunauld, Gabrielle
Edwardi, Liska
Edwaldi, Gerome
Evans, Lizzie
Ellison, Mamie
Eagan, Miss Irene
Esler, Carrie
Everitt, Irene
Frantzell, Fannie
Fort, Gertrude
Florence, Alice
Filkins, Grace
Gilson, Lottie
Gerrish, Sylvia
Gannmade, Sweet
Gennell, May
Girard, Bettina
Gaylord, Jessie
Gilman, Ada
Goldie, Beatrice
Grey, Dorothy
Grey, Alice
Gennell, May
Heywood, Nina
Harrington, Helen
Hallam, Allie
Hollister, Minnie
Hall, Jennie
Herring, Ella
Hirshberg, Mrs. H. J
Halpin, Mrs. W. J.
Hamilton, Ruth
Irish, Annie
Ingram, Beatrice
Jane
Jewell, Helen
Kayne, Mrs. Alfred
Klein, Ida
King, Charlotte A.
Kingsland, Myrtle
Knowlton, Inez
Kemp, Helen
Kavanaugh, Lyla
Knowlton, Inez
Lipman, Clara
Lewis, Lillian
Lee, Henrietta
Lindleigh, Josephine
Le Roy, Sally
Loane, Josephine
Lorraine, Lena
Lake, J.
Le Claire, Adele
Lavine, Clara
Larkelle, Lillian
Lippman, Jennie
Lewis, Myrtle
Mitchell, Louise
Morrison, Mrs. Wm.
Morris, Clara
Mayhew, Sadie
Mortimer, Estelle
Moulton, Blanche
Marble, Mrs. W. G.
Mitchell, Maggie
McClean, Carrie
Moore, Ethel
Marlborough, Helen
Marlowe, Elita
Moore, Clara
Marsely, Emma S.
Nicols, Mrs. Chas.
O'Neill, Patrice
Pabst, M. M.
Pike, Nettie
Paddock, Evelyn
Percy, Marion
Pearl, Mrs. C. C.
Pitt, Fanny A.
Qualitz, Clara
Ranous, Mrs.
Rock, Ella
Ring, Julie
Rutter, Grace
Russell, Helen
Ritchie, Adele
Raymond, Lizzie P.
Raynes, Marie
Steers, Marie
Shamblin, Jean
Shannon, Effie
Salisbury, Ella
Sheridan, Mrs. Phil
Simpson, Cheridah
Solomon, Mrs. Fred
Shaw, Ada
Selbie, Eva
Shaw, Mary G.
Shotwell, Marie D.
Sears, Bessie
Semon, Ray
Shovelin, Lillian
Sanger, Lizzie
Trudelled Alice E.
Tiffany, Annie W.
Tack, Alice
Tempest, Marie
Towell, Helen
Taylor, Lucy
Tittell, Minnie
Thompson, Clara L.
Temple, Winnifred
Travers, Belle
Tresnider, Myrtle
Villiers, Rita
Van Doren, Cecil
Van Tassell, Cora
Vinton, Dora
Walker, Ada
Whitbeck, Jennie
Warde, Lillian
Wakeman, Emily
Ward, Tillie
Winston, Jennie
Weaver, Ella
Williams, Lydia
Werner, Emma L.
West, Mrs. J. R.
Young, Mrs. Edw.
Yaw, Ellen B.

MEN.

Anderson, Carl H.
Anderson, W. C
Aikens, Sol
Averill, Perry
Abbe, Charles S.
Abbott, V. Teal
Ander, Frank
Burkhardt, Theo.
Blaney, Charles E.
Bernard, Gus
Babcock, Theo.
Beers, Newton
Brower, Robert
Bradley, Charles
Bebus, Davenport
Bruce, Wallace
Barker, Arthur
Brinker, H. C.
Butler, Charles W.
Baldwin, Prof. S. S.
Bubier, Walter
Bowers, Ed.
Brandt, Edward
Benton, Chas.
Berger, Chas. W.
Brunelle, H.
Boucicault, Aubrey
Burns, S. R.
Blackwell, E. P.
Curtiss, H. S.
Crosby, P. H.
Colgate, J. S.
Cahill, Edward H.
Campbell, B. F.
Celtebair, R. H.
Clarke, Wilfred
Charlton, Henry S.
Carlston, Wm. T.
Collins, John J.
Cunningham, John
Cone, Spencer
Clark, C. M.
Clarke, E. A.
Crandall, Harry
Crosshite, W. H. A.
Courtney, Wm. F.
Curtis, Matt.
Crissie, Ed.
Collins, George D.
Clairmont, Clay
Chase, Charles W.
Cooper, Chase B.
Clifton, George
Cole, I. H.
Colne, Mike
Calhoun, Mr. and Mrs.
Dailey, Dan
Daly, Carroll
Daniels, Will.
Driskell, W.
Dickson, Wm.
Dasent, Mr.
De Lussan, Henri
Dickson, W. F.
Drew, Sidney
Dailey, Joe
Belcher, Harry B.
Davidson, James
Dunbar, Robert
De Varo, M.
Dewey, D. M.
David, Frank
Dougherty, Hughey
Dailey, Peter
Dresser, Oscar L.
De Voy, Emmet
De Lange, Louis
Davies, Harry L.
Emerick, Geo. H.
Edwards, Sam
Ely, J. S.
Florence, Neil
Fitzgerald, W. H.
Flyn, M.
Fullwood, W. H.
Flint, D. A.
Foster, George J.
Fealey, Al.
Fulford, Robert M.
Ellis, Robert
Fraser, A. E.
Fleming, Clarence
Follin, Al. N.
Frey, Alfred
Greer, Julian
Ganor, Warwick
Grace, Edward
Gleason, Lew
Goodfriend, Simon
Gerome, Edwin
Gaites, Jos. M.
Goodman, Ed.
Graham, Robert
Grouse, Wm. B.
Gaynor, Lew
Gardener, Charles
Gibbs, Robert P.
Gorman, A. D.
Goforth, O. E.
Guttenson, H. H.
Gagel, Fred
Gouge, George
Gorman, Wm.
Gillam, A. B.
Hedley, King
Hart, Albert
Harrison, Lee
Hale, John S.
Hersell, Jerry
Harron, Rud
Hallton, Geo.
Harrison, Duncan B.
Henderson, W. F.
Holland, J. J.
Howe, J. P.
Havens, Harry
Hamilton, J. W.
Hirschfeld, Max
Howard, Edwin
Hynes, Jack
Hastings, Alfred H.
Haverly, C. H.
Heyd, Edward
Hall, Thos. H.
Hallock, Charles
Jerome, Fred.
Jordan, T. M.
Jones, Frank
Jessel, Joseph A.
Jenks, Geo. C.
Johnston, James
Jones, Charles
Kelly, James A.
Knowles, George
Kensel, F. W.
Kendall, E.
Kent, Charles
Kernan, J. Frank
Knowles, Emerson
Krantz, Alfred
Keenan, Harry G.
Kinney, Joe
Kennedy, P. J.
King, Emmet C.
Kelly, John T.
Lyman, Francis
Lodge, Ben
Lightwood, H.
Lonin, F. J.
Lytel, William
Leach, Steve
Learock, George
Lindsley, Guy
Lowell, Lawrence J.
Leffingwell, Myron
Leffingwell, J. D.
Leonard, Charles
Loughrey, John
Lacy, Harry
Messina, Tomaso
Miller, Corydon C.
Miller, C. A.
Mansfield, Albert M.
Melvin, C.
McHugh, E. A.
Mendam, Chas.
Mason, Will. R.
McConnell, J. W.
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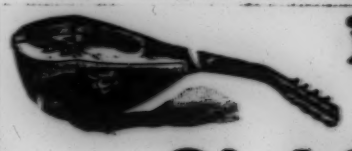

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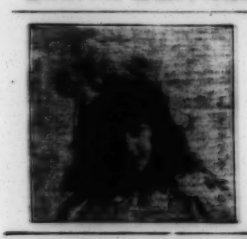

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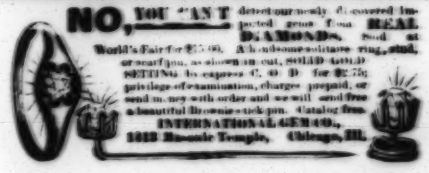

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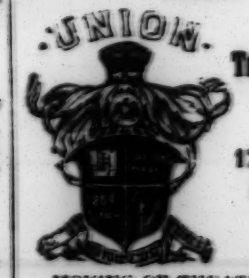

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